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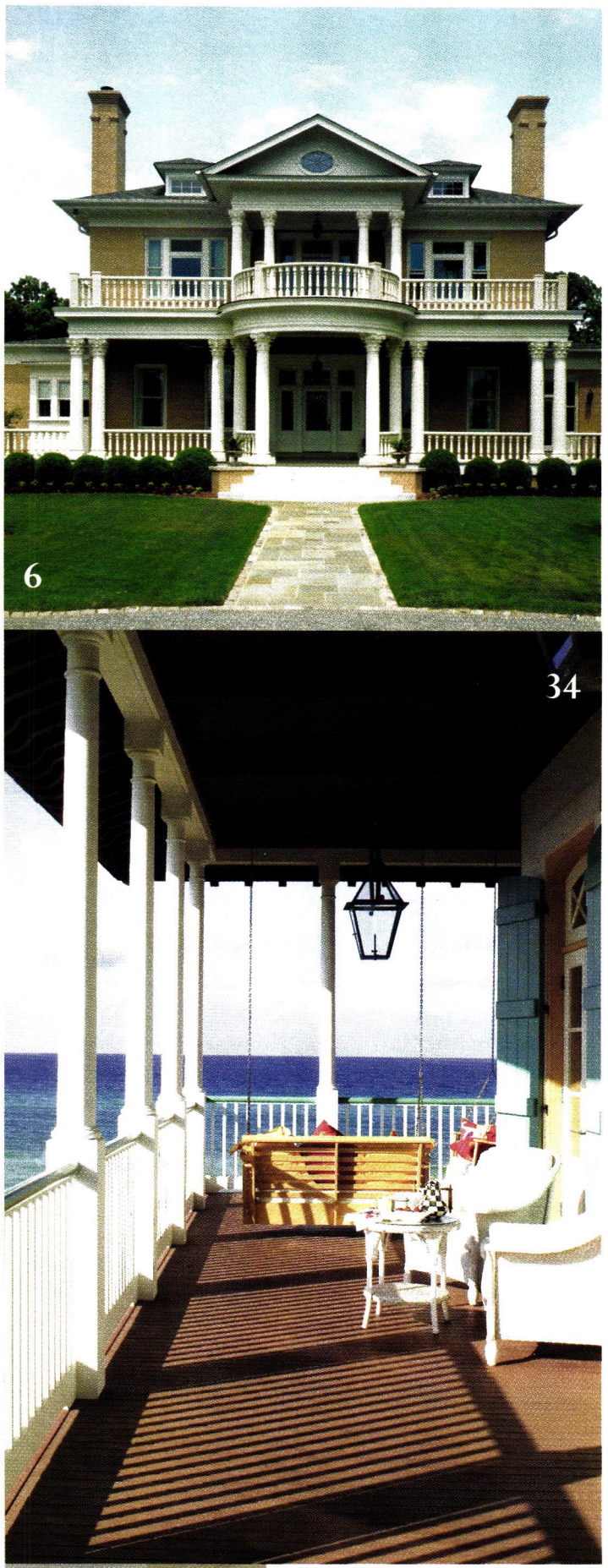
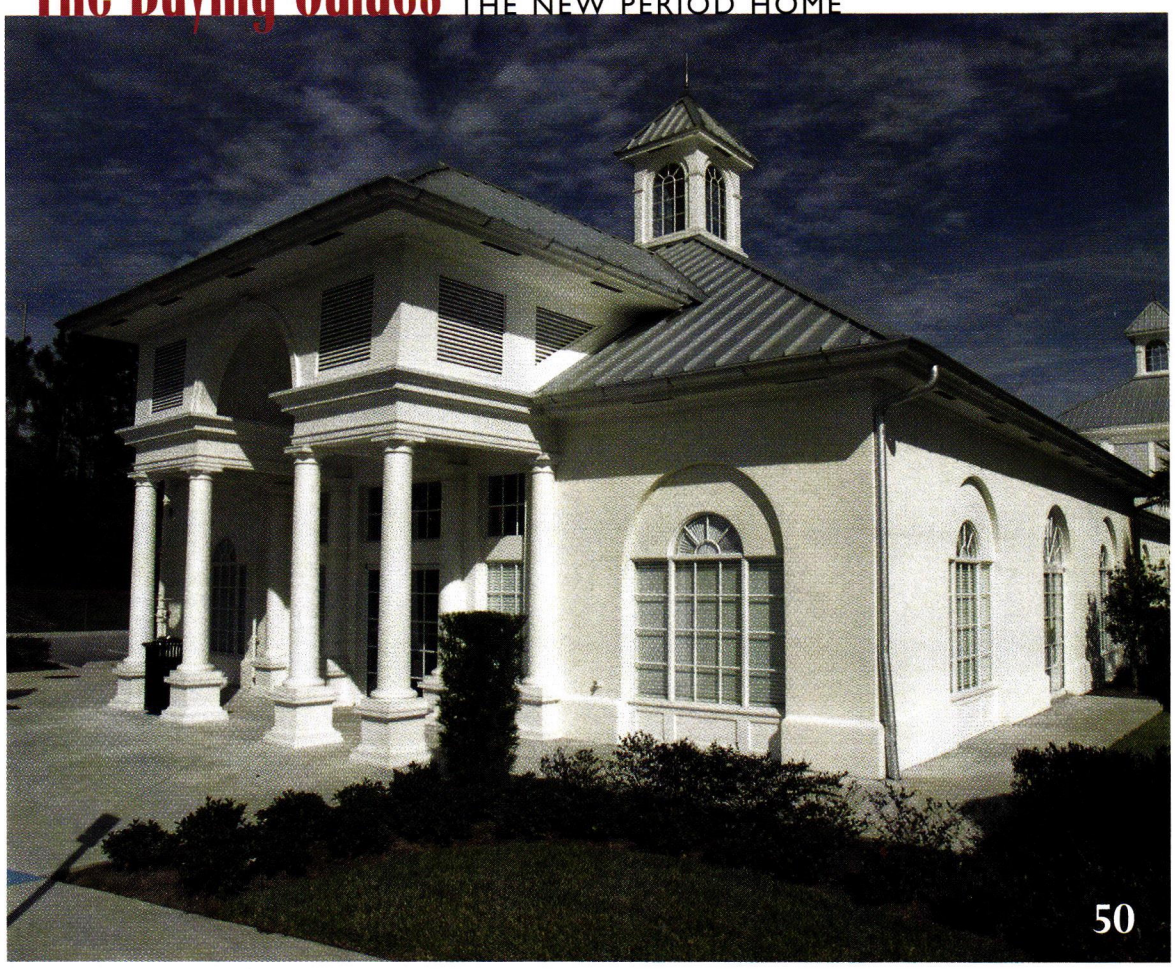


On the cover: Christine G.H. Franck designed this home for Jeffrey L. Davis of Chadsworth's 1.800.Columns using as many stock elements as she could without compromising the design, in order to show that a Classically correct house could be built for a moderate price.

The Buying Guides THE NEW PERIOD HOME



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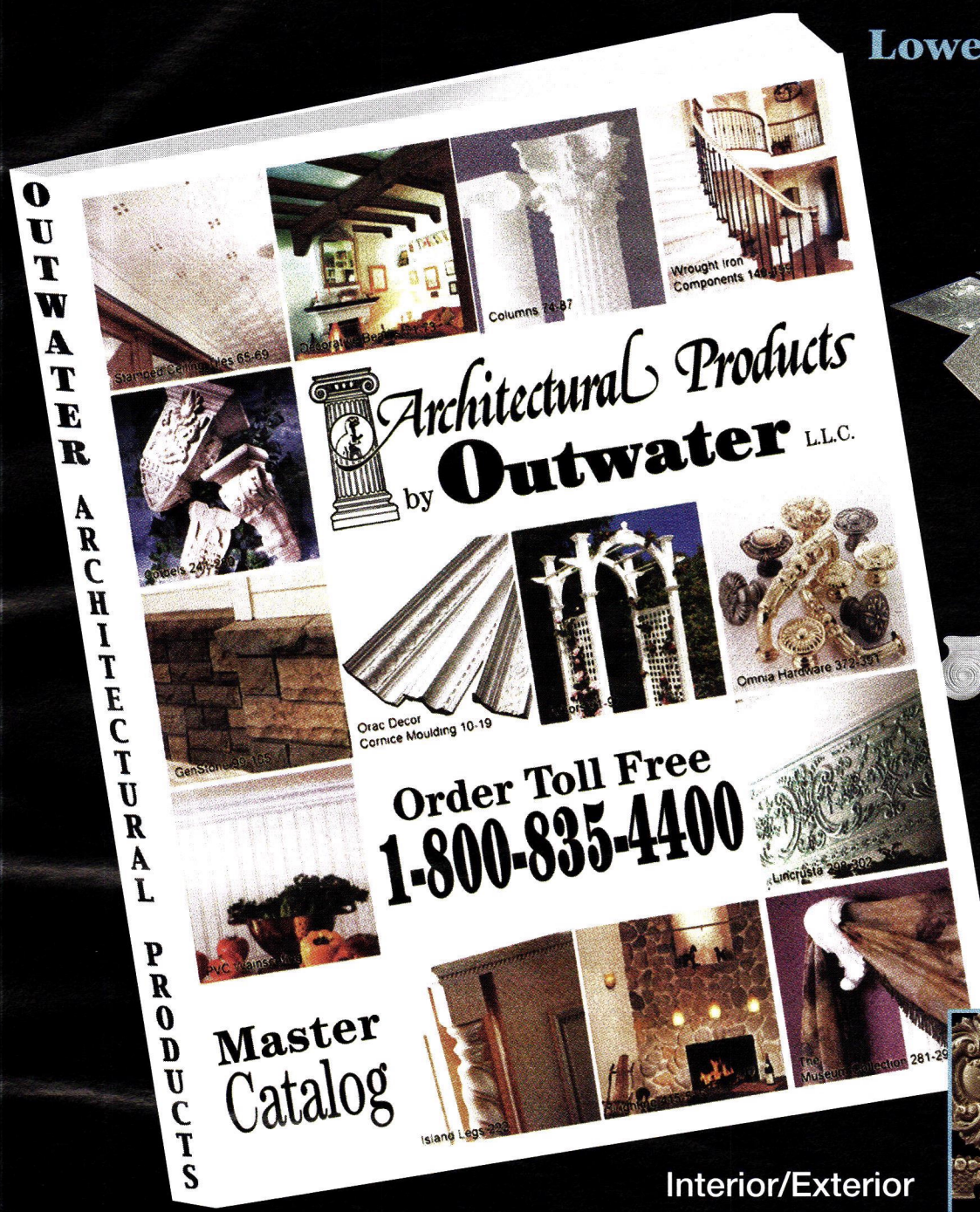

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WRITE IN NO. 5008

Generation Next

A venerable Atlanta-area firm is nurturing young traditionalists and bettering the American streetscape. *By Eve M. Kahn*

Year-old computers are flashing fluorescent outlines of traditional details, and there's hardly a gray hair in sight. Historical Concepts, the firm's name, belies the 30-ish average age of the staff, and the founder, Jim Strickland, age 63, is practically the most boyish employee of them all. He bustles through the two-floor office, which is in a 1980s stuccoed villa just south of Atlanta, showing this reporter the latest unfurled plans and introducing every colleague.

He stops regretfully at any empty workstation, sorry that the usual occupant is on a job site or well-earned vacation and not around to offer some quotes. The key to the persistent versatility of the 23-year-old practice, he says, is that everyone has a say. "There's talent galore here," he explains. "We don't do just one virtuoso thing; we're not stuck in one particular genre. We hire the best, and if you have the right people, on the right bus, in the right seat, and you make sure to give them credit for what they accomplish, then you go places."

Historical Concepts has designed hundreds of homes on the eastern seaboard, as well as additions as small as basements and resort master plans containing thousands of acres. In summer 2005 alone, its gabled and shingled showhouses for magazines spanned from a lane in the Hamptons (for *Cottage Living*) to a New Urbanist neighborhood on a former concrete plant in Atlanta (for

Top: Jasmine vines adorn trellis-pilasters on a Greek Revival guesthouse at Spring Island, SC. *Photo: J. Savage Gibson*

Left: The staff at Historical Concepts gathered outside their Atlanta offices.

Ribbed ceiling coffers in the Greek Revival guesthouse echo the exterior trellis work while concealing HVAC. *Photo: J. Savage Gibson*

Historical Concepts modeled a North Carolina cottage complex after the Great Camps in the Adirondacks. The weathered siding and rusty metal roofs were fashioned from architectural salvage. *Photo: Historical Concepts*

Southern Living). The A-list of New Urbanist communities in Georgia, Florida and the Carolinas often calls on Historical Concepts: I'On, Celebration, WaterColor, Spring Island, Palmetto Bluff. When Strickland starts describing the current portfolio of 30 projects in progress, he can veer from the broad topic of land-reclamation visions to some jasmine vines that are just starting to enlace a cottage's trelliswork.

"We're working on a plan right now for an abandoned concrete dock in Eleuthera; we're trying to help change the typical modus operandi of developers in the Caribbean," Strickland says. "Normally they sell off the waterfront and the ridge, and don't care about anything in-between. We're planning on laying out tight lots between the two, with many connections, and 1% of land sales going to a local preservation foundation. It could really set a precedent." Then he pulls out snapshots of a Palladian window in mid-carving. "There are fabulous craftspeople in this area, the best," he says. "When we need to explain some detail we want to cabinetmakers who haven't done that before, we'll buy them furniture books. It's a great investment for everyone. Everyone learns, everyone gets better at what they do. We can help raise all the boats."

Four years ago, four longtime associates became partners: Aaron Daily, Marty Mullin, Terry Pylant and Todd Strickland (Jim's son, who's also CFO). Their average age is 37. "I love seeing these kids 'get it,'" Strickland says. "I'm a rudder here. I'm like an architect of people now too. We've turned into a cross between a West Coast art studio and a Swiss engineering firm. And no one here ever has to design the same thing over and over."

Making History

In a previous incarnation as a construction company, the office was called Strickland Homes. Strickland, an Atlanta native, founded it a few years after graduating from Yale's architecture school. He'd ended up there in 1968 after stints studying graphic design at the University of Georgia and

On a 1,200-acre estate in Georgia with Newpoint River views, Historical Concepts built an homage to a century-old plantation. Ground-floor windows measure 10 ft. tall. *Photo: Richard Leo Johnson / Atlantic Archives*

Left: Shingle-style homes by McKim, Mead & White inspired the taut skin and deep overhangs of this vacation home on a long, slender site at Spring Island. *Photo: Historical Concepts*

Below left: The firm's work spans from rustic-picturesque to symmetrically formal, as on this Colonial Revival home in Atlanta based on a 1910 precedent at Eufala, AL. *Photo: Scott Gershowitz*

serving as a Cold War communications expert for the Special Forces Airborne in the Bavarian Alps. At Yale, Strickland stood out because he was Southern, with traditionalist design tendencies, and because he was a short-haired ex-soldier paying tuition with G.I. Bill assistance on a protest-roiled campus.

He enrolled first in Yale's graphics program, and then switched to architecture. "I realized I wanted to build cities and to be entrepreneurial, not do a corporate identity or put a label on a can." His Yale architecture mentors included Vincent Scully, Charles Moore and Ray Gindroz, of Urban Design Associates, plus some names you wouldn't expect. Strickland can cheerfully and resourcefully find the bright side of anyone, including the notoriously grumpy deconstructivist Peter Eisenman. "He was dean of graphics when I was there," Strickland recalls. "We'd spend months designing a single letter font. It's all about balances and weights, and the exact same thing is true of architecture."

Strickland's wife Linda joined the business full time (while raising Todd and his sister Suzanne) when Strickland Homes opened in 1977. The family settled in the then-new suburb of Peachtree City. Their company stood out among Atlanta contractors as much as Strickland had at Yale. How many builders pouring concrete in the field have Ivy League degrees and love to sketch full-size trim on raw wallboard as a teaching tool for the crews?

Strickland didn't take the expected route of interning for years at an architecture firm for one simple reason: "I couldn't afford to," he says. "I had two kids to support and education debts to pay off. Being an architect then would have been a luxury."

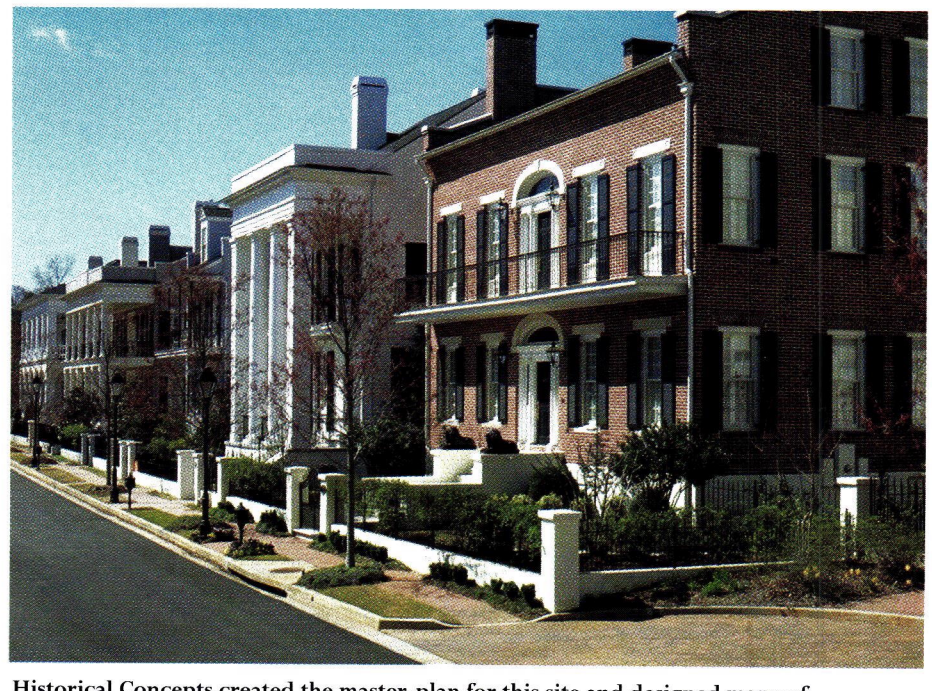
After building scores of homes according to other people's designs, with details and plans not as devoutly traditional as he'd like, he created a spec hipped-roof house for his family. Columns run the full height of its façade and a balustrade crowns the steep roof. "We were so far ahead of our time, we couldn't sell it," he laughs. (He and Linda now live in a New Urbanist neighborhood called North Cove that they helped develop, with gas-lit rows of stuccoed or clapboarded homes. Real estate values there have risen dizzyingly, other developers in the region are following the North Cove model and residents of less pedestrian-friendly zones flock there to ride bikes or push baby strollers.)

The Stricklands stayed in the colonnaded spec house for four years, opening the place for tours, photo shoots, weddings and a governor's reception. Developers noticed the crowds and hired the newborn Historical Concepts, which also began foresightedly offering Tidewater-inspired plan portfolios. That market is burgeoning, and Historical Concepts, which has focused on design exclusively since the early 1990s, has kept improving upon its product line.

Youth in Action

For two years, staffers have been developing "Our Town Plans." Nicknamed OTP in-house, the collections will come in a wide range of styles and sizes for various sites and programs, and OTP can be easily

A boathouse porch hangs over a man-made lake at a South Carolina hunting preserve. The structure is used for entertaining guests, who stay overnight at nearby bunkhouses. *Photo: J. Savage Gibson*



Historical Concepts created the master-plan for this site and designed many of the homes at this pioneering New Urbanist development north of Atlanta. *Photo: Scott Gershowitz*

Giant shutters provide both privacy and ventilation for the second floor of this Spring Island guesthouse. *Photo: Richard Leo Johnson / Atlantic Archives*

On a cedar-shingled cottage at Spring Island, scissor brackets support an 8-ft. roof overhang. Bermuda shutters on cables can provide instant hurricane protection. *Photo: Richard Leo Johnson / Atlantic Archives*

modified to suit regional vernaculars. The OTP offshoot of Historical Concepts, targeted at New Urbanist and New Urbanist-leaning projects, will satisfy Strickland's desire to serve a spectrum of residential customers. Patrons of the firm's custom work include leaders of companies like Ralph Lauren, Smith Barney and Amoco, who sometimes wait in line for months until time slots free up in the Historical Concepts schedule. Developers, meanwhile, could turn OTP into series of affordable homes. Strickland says he'd like to package "beautiful and buildable plans, with the sides and backs of the house having the same design quality as the front. We dream big."

Historical Concepts has also been taking on more commercial work: clubhouses, post offices, stores, gyms and chapels for New Urbanist communities, plus a president's house for Florida State University, all with a residential intimacy of gables and beadboard paneling. A branch office has opened in Albany, GA, run by Suzanne Strickland Stern, and another branch is under construction in Atlanta at a concrete plant turned New Urbanist neighborhood (down the street from Historical Concept's 2005 show house for *Southern Living*). Every spring, potential recruits from places like the University of Notre Dame, the University of Miami and Georgia Tech are brought in to meet everyone, to see if they fit the company culture.

"We work in teams and pairs, and everyone handles all phases of the projects," explains Pylant. "Every good idea that comes up – it's all a possibility. People take ownership of the project, it becomes their baby. We get more dynamic all the time."

Strickland then puts in a call to Daily, who's on vacation. "We introduce everyone to the clients, so they know where the good ideas are coming from," Daily says. "Everybody in the firm travels, down to the newest intern. Clients really like knowing that they're hiring the entire office. And we study the site from every angle: how will a person feel sitting on the porch or walking down the street?"

Positive Outlook

Strickland himself gallantly offers to drive this reporter back to the airport, with a pit stop at a stuccoed Italianate villa under construction. He points out the rear enfilade of pools and fountains, the painstakingly dovetailed woodwork and the brass-accented steel hinges that have been allowed to rust just a little and then were waxed. He's been trying lately to spend fewer hours at work, he says, and make more time for travel, perhaps to New England towns seeking inspiration for OTP.

"I keep trying to cut back, as the staff expands, but I can't resist," he says. His gray slacks and tan loafers and his white SUV are getting powdery with construction dust, but there are doorway brackets and ceiling coffers to check on, stucco colors to choose and artisans to greet. ■

A kitchen hyphen connects two wings of a vernacular-inspired guesthouse at Spring Island. *Photo: Richard Leo Johnson / Atlantic Archives*

For a gaslit South Carolina resort called Palmetto Bluff, Historical Concepts created a vintage streetscape, complete with a whitewashed, copper-roofed chapel. Triple-hung windows can be opened to allow in river breezes as well as the soft clatter of swaying palm fronds. *Photo: Historical Concepts*

Right: The Arts and Crafts movement held the deep conviction that good design is for everyone. Morris' objects for large production, such as his Sussex chair and his regular-run wallpapers, were as carefully conceived as his great works of art. *Photo courtesy of Mark Golding, The Arts and Crafts Home*

Far right: The Strawberry Thief fabric was designed by William Morris in 1883. Strawberries were symbolic of love and perhaps the fabric pattern symbolizes the loss of love; Morris' wife was involved in an affair with Dante Rossetti, a close friend of the family. *Photo courtesy of The Charles Rupert Design Archives; www.charles-rupert.com*

their own work, expelling any element that was not essential. This paring down to reveal essence could be extended to an entire house or lifestyle: "Have nothing in your house which you do not know to be useful or believe to be beautiful" (*The Beauty of Life*, 1880).

Models

Morris said there are just two models for craft: nature and history. These are, however, also the models for many modern designers, so it is necessary to explain Morris' position before examining his models.

The primary goal of the Arts and Crafts followers was *gnosis*, which makes possible a deep connection between man and his world. *Scientia* separates man from his world through abstraction. This existential distance applies to everything, including how people see the past (as an accumulation of objects and deeds, separated from the present by time) and tradition (as a set of rules to be abstracted). In scientific, or modern, production, models are studied as relics of another age or for their abstract essence; either purpose reveals a model's distance from the artist. In Arts and Crafts philosophy, craftspeople strive to overcome any distance of separation by immersing themselves in both the model and the craft. Depicted form depended on which qualities were chosen, what metaphors they brought to the craftsperson's mind and which materials and tools were then used. Crafting is, then, the process of revealing the useful from the raw form. Morris and others despised products of Victorian industrialism for their artifice, calling them "pompous and vulgarly hideous" because they hid the nature of the materials and revealed no truth.

Arts and Crafts followers viewed the past and tradition as craftspeople. They simply focused on their craft, forever improving their skills, and combed the past voraciously for lost techniques. Morris preferred late medieval texts and objects since their craft was furthest evolved before the Industrial Revolution began. As he developed his skill for weaving, Morris studied medieval French texts on loom building. As he searched for better dyes he consulted medieval herbals, such as Gerard's *Herball* or *Generall Historie of Plants*, and French dyers' manuals. Morris also studied objects themselves, not to copy them but to analyze and master their craft. In fact, his entry for stained glass in a competition was so good that it was nearly disqualified because the judges thought it was actually medieval.

Greene and Greene's Gamble House, designed in 1908 and built in Pasadena, CA, is seen by many as the definitive American Arts and Crafts design. The beams and joinery are an essential part of the building's texture.

The Whole

Arts and Crafts designers strove to create a complete environment that was more than the sum of the parts. They created settings for private and public life where each object – chair, rug, candlestick – invited contemplation.

Arts and Crafts ornament is as humble and honest as its designers. As Morris said, "A table itself should be the ornament." Every detail invites the user to repeat the process of making: one can admire the natural qualities of the raw material that has been shaped, the proportions and craft of the shaping and the care of joining. It is interesting to note that, while materials and surface finish vary from region to region, the more obvious differences in Arts and Crafts styles around the world are in the traditions for joining. Joints are an opportunity to express much about structure, the process of joining and the nature of materials. A terrific amount of thought goes into joining, and the Arts and Crafts object celebrates this. Joints can be bonelike, blocky, sinewy or flowing. Often the pins and fasteners are celebrated rather than hidden. Each joint reveals a reality that is understandable, economical in a natural sense and beautiful in direct (and conscious) opposition to the mechanical world, which seemed so inhuman and incomprehensible to many people.

The surface of wood or fabric is also given much thought, with color and finish/texture suggesting depth and movement. Morris created great depth in his wallpaper designs by intertwining darks and lights on a medium-tone background.

Interiors

The interior was seen as a sanctuary, a setting for the family to gather, a protected place to work and a place to reflect. Interiors vary significantly, depending upon family, designer and region, but they share a practical simplicity. Many rooms are multi-functional; Morris thought it was ideal to live in one large room (the old "hall"). Rooms tend to be open and light with spare furnishing, following Morris' advice to eliminate all that is not useful or beautiful.

Arts and Crafts walls were either neutral – English designers favored whitewash, which was at the time reserved for use in latrines and sheds – or patterned to resemble a bower. Morris designed his textile and wallpaper patterns to be either quiet (an all-over pattern without pronounced lines), restful (with horizontal lines) or lively (vertical lines). He advised, "Choose a pattern 'that reminds you of life beyond itself.'"

Arts and Crafts for Today

For the contemporary designer, working in the Arts and Crafts tradition is less about using Sussex chairs and Morris tapestries than it is about understanding their philosophy. The crafts of home, garden and furniture design will, hopefully, continue to evolve as old skills are rediscovered and new tools and materials are explored. As always, the purpose is to create settings for meaningful life. ■

Sandra R.F. Vitzthum, AIA, completed her master's of architecture at the University of Virginia, has taught at many universities and has been published in a wide range of books and magazines. Founded in 1994, her firm Sandra Vitzthum Architect LLC specializes in traditional and ecologically sound design.

The garden of Rodmarton Manor, in Cirencester, Gloucester-shire, was designed in 1909 by Ernest Barnsley to comprise a series of separate areas each with its own character, typical of the English Arts and Crafts style. *Photo courtesy of Simon Biddulph, Rodmarton Manor*

Villa by the Sea

Three years after its initial conception, Chadsworth Cottage is completed.

The Chadsworth Cottage Diary is a three-part series documenting the design and construction of an historically inspired house, from concept through completion. The goal is to show that an authentic Classical residence can be built at a reasonable cost by using standard components as much as possible. The first installment, which appeared in the Autumn 2001 issue, delineated how designer Christine Franck translated the client's program into a preliminary design; the second was "The Client's View," in Winter 2001, by Jeffrey L. Davis. This is the final installment.

Chadsworth Cottage, on Figure 8 Island, NC, was designed by Christine G.H. Franck for Jeffrey L. Davis to be a moderately priced, Classically correct house. The main façade, with its double-height portico and second-story balcony, faces an expanse of lawn with the ocean beyond. *All photos: Frank Hart & Kenneth Collier*

When Jeffrey L. Davis, president of Wilmington, NC-based Chadsworth's 1.800.Columns, first started dreaming of Chadsworth Cottage, it was something very different from what it became. The initial design, costing more than $3 million, was not realistic, nor did it speak to Davis' admiration for traditional styles. The question became: can a traditionally styled house be built affordably and correctly?

To answer this question, Davis hired Christine G.H. Franck, a designer who had been trained in the purely Classical-minded office of Alan Greenberg, Architect. Franck embraced the challenge, and began to think about the many aspects of the project. The first challenge was to settle on a general direction for the design. "Jeff had a vision for the house that came from two distinct, yet related, traditions," says Franck. "One was the Palladian tradition, with its basis in Roman temple buildings, and its related American Georgian houses, such as early Southern plantations houses. But he was also looking at many Greek Revival houses. So he was looking at two very different massing types and characters. My task was to resolve them."

Certain elements were clear from the beginning. The roughly 5,000-sq.ft. house is sited on Figure 8 Island, which is a barrier island in North Carolina. Originally, Davis thought that because the house would face water on three sides and therefore be very vulnerable, a poured-in-place concrete house in a more modern bunker-like style would be the right way to go. In addition to it being a very expensive proposal, Davis says, "After thinking about it more and more, it didn't feel right." To address the vulnerability of the site, protective features were put into place instead, and became guiding forces in the design. Fulfilling flood zone requirements meant not being able to have habitable space on the ground floor – which had to utilize breakaway construction – and raising the house up on piers. This last, in turn, prompted Franck to utilize Palladian precedents, which emphasize elevation. A foundation system developed with the help of a local structural engineer, Woods Engineering, was comprised of a grid of concrete grade beams between 30 10x10 pressure-treated pine pilings, and a secondary system of 49 round pilings under the beams between each of the pilings, all of which were driven 16 ft. into the earth and tied with reinforcing bars. Early in the design process it was therefore clear that the house would have only the entry hall on the ground floor with all principal rooms elevated on a high base.

In addition, Davis wanted a two-story columned portico, which Franck agreed to, since the house "dominates the northern tip of the barrier island," she says. "Jeff also wanted the house to look as though it had always

At sunset, the cottage and its neighbor settle into the landscape, which is also traditional, and was designed to be an extension of the house.

The southern façade features a pergola of Chadsworth's columns, a Serliana window designed to allow light into the stair hall and Bermuda shutters to shade the south-facing rooms.

been there. However, a house on a barrier island wouldn't have been, since buildings on these types of islands tend to be resorts or coast guard stations, so I connected it to the broader coastal traditions of the region so that one might imagine it had been there before the rest of Figure 8 Island was developed. I studied houses in towns such as New Bern and Bath, and, while not trying to make a replica of any one of them, I sought to blend Jeff's general ideas and the complex code issues with the specific tradition of North Carolina to make the house suitable to both its site and my client." In addition, Davis wasn't interested in anything too formal, so, for instance, the Tuscan order was chosen "as opposed to the Corinthian, or other styles, because I wanted simplicity, like a beach house should be," he says.

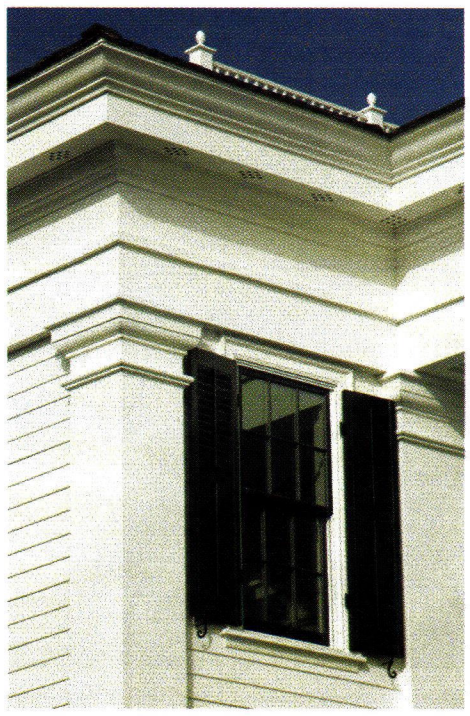
The plan of the house is derived from several Palladian plans and certain North Carolina historic houses, Franck says. "I had to fit contemporary programs into the historic plans, thus modifying them, since they typically lack things we take for granted today, such as closet space, multiple bathrooms and other storage. This was a bit of a challenge, but the plans on which it was based set a clear geometry for solving all the plan problems."

If Franck had gone ahead with her design using all traditional materials, the question of affordability would have been moot. But, since one of the main goals was to build a moderately priced house, she had to consider where she could easily use stock elements. "I designed what I wanted," she explains, "then I tried to find stock pieces to fit that design. If they didn't fit, I would usually modify the design based on the stock items." Sometimes, however, Franck felt like the stock piece just would not work, or would compromise the design. As a result, some pieces in the house are custom. "Windows make or break a house," she says. "I was worried that we wouldn't find decently proportioned windows with good sash divisions and muntin profiles that would meet the design pressure we needed." But she did find them: Wausau, WI-based Kolbe & Kolbe 50 dpi windows. Almost all were stock sizes and sash divisions. "But in a few cases," she adds, "because of how manufacturers make windows today, I had to use custom sizes. For example, one normal way of diminishing windows between floors would be to decrease their height by one lite, going from, say, a 6/9 window to a 6/6 window, where the lite size or proportion would remain constant. However, the stock sizes did not keep the lite size constant." As a result, the windows on the first floor were made to a custom height, but a standard width.

"Even the Serliana window on the south façade and the entries on the north elevation are made of combined stock units," says Franck. The north doors out onto the porch and balcony are all stock, including the double doors, sidelites and transoms, which were mulled together by the manufacturer. However, the stock mull covers did not work since they "would not allow for a very correct entry design," so Franck opted to have the entry units delivered without the mullions finished and then apply dimensional lumber that had been routed and shaped in the field to create the entry.

Originally, Franck specified a standing-seam metal roof, but she changed her mind because she wanted materials that would settle and age. She chose cedar shakes instead. This decision, like many others in the house, was made in conjunction with the builder, Jim Murray of Murray Construction. "Trusting local knowledge about how materials weather and survive in such a harsh environment," she says, "as well as collaborating on detailing issues, is important to me. Murray's knowledge of building on these islands today affected many decisions during the construction process."

Lighting the three-story stair hall is the Serliana window composed of stock windows from Kolbe & Kolbe. Each window opening was framed separately and Chadsworth's Polystone stock 8-in.-wide pilasters were used to create the window surround. Residual guttae are used over each pilaster to add subtle sophistication to the design and to connect to the Doric order soffit vent detail.



Above: The attic level is lit by four dormers, two on each side of the house, as well as the semi-circular window in the tympanum. Stock windows were combined with stock and field-shaped millwork to create the dormers.

Left: A full entablature wraps the house, with the second-floor windows fitting snug beneath it. J&L Shutters fit neatly into the space between the Chadsworth's pilasters and a pattern of drilled holes derived from the mutules and soffit panels of the Doric order ventilate the soffit.

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BUILDER
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Woods Engineering, PA, Wilmington, NC

LANDSCAPER
Landscapes Unique, Wilmington, NC

PHOTOGRAPHER
Hart/Collier, Wilmington, NC

WRITE IN NO. 1580 FOR POLYSTONE & NO. 180 FOR WOOD

Chadsworth's Polystone stock columns surround PVC lattice panels on the pergola, which provide a frame for climbing roses and, later, Confederate Jasmine.

"The area where I knew I probably wasn't going to be able to satisfy my design criteria was millwork," Franck says. The result was a mix of stock and custom milled profiles in all aspects of the house from the cornices, door and window architraves, mantelpieces and even the baseboards. The exterior millwork is primarily re-dried (to contend with paint adhesion problems) pressure-treated pine and marine-grade plywood (which is used for boats) in some of the large expanses of the entablature. On the interior the millwork is painted poplar. One thing Franck discovered in using stock millwork profiles and sizes is that "it is designed for much smaller houses, with lower ceilings," she explains, "so getting profiles that are large enough to be correctly sized is nearly impossible. Also, because each piece is milled from as small a piece of wood as possible, for economical reasons, stock profiles are disappointingly flat." To remedy this, Franck sometimes modified the intended use of stock pieces, for instance using profiles upside down to achieve correct profiles or using base caps for bed molds. The moldings, for about half the house, though, were custom.

"The exterior and entry were great fun to design," says Franck. The main block of the house is approximately 44x44 ft., and occupies nearly all the buildable area of the site, "which has very tight conditions except for the expansive views and lawn on the waterfront side of the house," says Franck. "The house was designed to heighten one's experience of arriving at the vastness of the ocean and sky by denying one those views until arriving at the main level of the house." To emphasize this, the front façade "is very plain, with the focus just around the front entry and the Serliana window facing into the stair hall. I treated it as a taut canvas meant to be a foil for the landscaping and pergola, and to act in opposition to the opening of the generous porch out onto the water."

Bermuda shutters were used on the south side to provide additional shade against the strong southern sun. "Originally I wanted wooden shutters, but when J&L Shutters sent me an example of their PVC ones, I saw that they were well designed, would withstand the elements and, when painted and up on the building, you can't tell the difference." The shutters are fully operable and designed to be closed in hurricanes to provide an additional line of defense.

Detailing the base of the building presented "another fun challenge," says Franck. At the base of the building, the finish flood elevation is 13½ ft. above sea level. Area code requires there be no finish materials below this level and that walls on this level break away from the structure of the house under a certain hydrostatic pressure. "There are not many options for designing a base suitable to the house," says Franck. "You have to assume in this environment that water will come up and will cover the lower level of the house, so you design it to make sure it won't hurt the structure," she says. She could have designed a faux full wall, but instead specified skirting boards, typical of most cottages, but with alternating sizes of dimensional lumber. "This was meant to provide a rusticated base in keeping with the Palladian models that Jeff liked as well as following the history of many houses in coastal North Carolina that are often elevated houses on solid piers," she adds. "Where Chadsworth Cottage differs is that these houses often had brick or wood lattice between the piers."

The interior was treated similarly to the exterior – the goal was a Classical style, with many details borrowed from local precedents. The stair hall plan and handrail profile, pickets and the relationship to the transverse arch were "borrowed fairly directly," she says, from the Smallwood-Jones House and the Dixon-Stevenson house, both in New Bern. Similarly, the column screens that make up the passage of the lower hall, as well as the upstairs one that separates the anteroom from the bedroom, were modeled on specific Greek examples that appealed to Davis and Franck. The balcony railing on the waterfront porch was modeled directly on a bundled wheat railing pattern found on many American houses, but in particular from the John Wright Stanly house in New Bern. "It's really beautifully made, one of my favorite things in the house," she adds.

From the south, the front door leads to a small entry hall at ground level, which has no windows and is painted cool blue, giving relief from the hot southern sun. At the first landing one is afforded the first view out through the center hall and onto the porch, columns and to the horizon. "It's meant to be very dramatic," explains Franck. "In planning the interior, most of the space was given to shared living spaces – dining and living rooms, porch, waterfront lawn, as well as the master suite upstairs." The guest suites are smaller and utilitarian, as is the kitchen. The living spaces face the waterfront, while the service spaces face the front of the house.

"I wanted real wood doors on the interior," says Franck, "but in a conversation with the contractor he recommended using good-quality MDF

Above: From the second-floor master bedroom, the balcony looks out onto the vast expanse of the ocean, inlet and inter-coastal waterway that surround the cottage on three sides.

Right: Modeled on the stair halls of the Smallwood-Jones and Dixon-Stevenson Houses of New Bern, NC, the simple 10-ft.-wide stair hall has two landings and is composed of stock railings, goosenecks and pickets. Riser brackets were custom cut on-site from a template. Chadsworth's created custom doubled pilasters for the stair hall window. Antique sconces from Fair Trade Antiques light the hall, which is painted in colors from Benjamin Moore's Historic Colors palate.

doors to avoid the swelling problems from the humid environment as well as to keep the cost down." Franck did her research, and found stock doors from Denver, CO-based TruStile Doors, which had many good sticking profile and panel options, and the doors are "as solid and heavy as any wood door," she says.

Other compromises made to achieve the moderate cost of the house included altering the original plan for the ceilings. "We made a decision early on," says Franck, "instead of using the originally desired 12-ft. ceilings on the first floor and 10-ft. ones on second floor, we used 10 and 9 ft., respectively, so that we could apply more money to finishes and custom millwork."

To achieve the comfort of a cottage, Franck is toning down Davis' existing decorative items, such as covering Regency-style chairs with blue and white cotton ticking instead of the red striped mohair that currently covers them; and eschewing Oriental carpets in favor of simple sisal rugs. The Classical style of the house plays appropriate background to Davis' collection of American Empire and Biedermeier pieces. In addition, to help achieve Davis' desire to make the house feel old, antique flooring was used throughout.

The master bathroom includes traditional touches like wood wainscoting and a large cast iron tub, but it has been updated to include a custom designed steam shower covered in sky blue mosaic glass tile. The guest bathrooms are more straightforward, featuring high 3x6 tiled wainscot from Olean, NY-based American Olean and simple fixtures from Kohler, WI-based Kohler. "Small details like the contrasting border along the top of the wainscot or using 3x6 tile on the walls and small hexagonal white mosaic tile on the floor make these rooms feel like nice simple old bathrooms," says Franck.

Naturally, Chadsworth's products were used in the house, both interior and exterior pilasters and columns. On the porch Chadsworth's PolyStone fiberglass columns were filled with sand and sanded and patched at the connection of the column shaft and base. The pilasters on the corner of the house, which are 18 ft. tall, were made of redwood because the expense of developing a mold just for them to be cast in Polystone was cost prohibitive. The pilasters on both the inside and outside of the Serliana window, as well as the interior columns are all from Chadsworth's as well.

Several challenges affected the project, mostly related to the site's location and size. For example, a traditional septic field couldn't be used because the Coastal Area Management Act (CAMA) restricted possible locations, so Franck turned to a less space-demanding technology. From Bord Na Mona and Puraflo, "a biofiltration system of pods, which look like large Tupperware containers, sits on the earth and doesn't require the space a traditional field does," says Franck. "However, the only place the health department and CAMA would allow it was in the front yard." As one drives up to the house, a pergola made of Chadsworth's columns, covered with Confederate Jasmine, ornaments the garden. What one does not see is that the biofiltration pods were placed inside the pergola. "The pergola does not disrupt the front elevation, instead it becomes a part of the controlled, compressed spatial experience," she adds.

The landscaping itself is traditional, with the driveway featuring grass between oystershell driveway strips; grass paths lined by hydrangeas, crape myrtles, wax myrtle, eleagnus and oleanders; and a hedge of wild roses and dune restoration with various sea oats and grasses. In this way, the landscape is an extension of the house "that had always been there."

The environment guided "all exterior decisions," says Franck. For example, Hardiplank siding was the "best thing other than cedar," because it withstands the humidity, rain and wind-driven sand better than many traditional siding materials would. "I went back and forth between wood siding and Hardiplank, since the latter won't age – but the paint on it will – and, again, I relied on the contractors experience in using both old and new materials," Franck says of her final decision. In selecting exterior furniture, Franck turned to Kingsley Bate's teak furniture left unfinished so the environment will aid it in aging and graying to a soft color.

A project such as this can be daunting, especially when it is a designer's first house. "The very first time I walked into this house after the framing was done, I was very nervous," says Franck, "because I worried about whether it would feel right. But when I walked in, it did, it just felt right. In an earlier project, I could feel too much of my own struggle to get it right, yet with this one, after so much careful study, it just feels comfortable. To achieve comfort and beauty, that is success for me." Davis adds, "The result did not come close to my expectations, it exceeded them. We started out with a simple plan, and came out with great engineering and soundness."

The full width of the house is used to accommodate the interconnected living room, center hall and dining room, while the column screens provide definition to each. To the right, one enters the center hall from the stair hall, and to the left, the double doors open out to a large waterfront porch. Antique bell jar lights from Fair Trade Antiques and the client's furniture and artwork furnish the rooms.

But the result was not perfect. "One of the issues that we really struggled with was the septic system because it compromised our buildable area – at the very last minute and far along in the construction documents we lost 3 ft. of the depth of the house, so I had to take that out in bits and pieces of the house. The guest bedrooms and kitchen are all smaller than I would have preferred," Franck admits. "If I had known that CAMA and the health department would require what they did for the Puraflo system in the beginning, I would have likely solved the design differently."

Nevertheless, both client and designer are happy with the results overall. "With a simple plan and massing – it's just a box after all – it's a pretty straightforward exercise to design a good house," says Franck. The other lesson of the house? "A beautiful house can be affordable," she says.

– Marieke Cassia Gartner

Above: In the master bedroom, the Corinthian order modeled on that of the Tower of the Winds at Athens was used because of its personal meaning to the client.

Right: An Isokern firebox is surrounded by Delft tile produced in the Netherlands in the Westraven Factory and supplied by the US-based Delft Wares. Stock and custom profiles were combined to complete the fireplace surround, including stock brackets from Decorator's Supply. The client's crystal collection is complemented by blue hand-blown glass sconce shades.

Both guest bathrooms were treated with a tile wainscot of 3x6 tile from Olean, NY-based American Olean, a floor of hexagonal mosaic tile and Kohler, WI-based Kohler fixtures and fittings.

Courtyard Housing

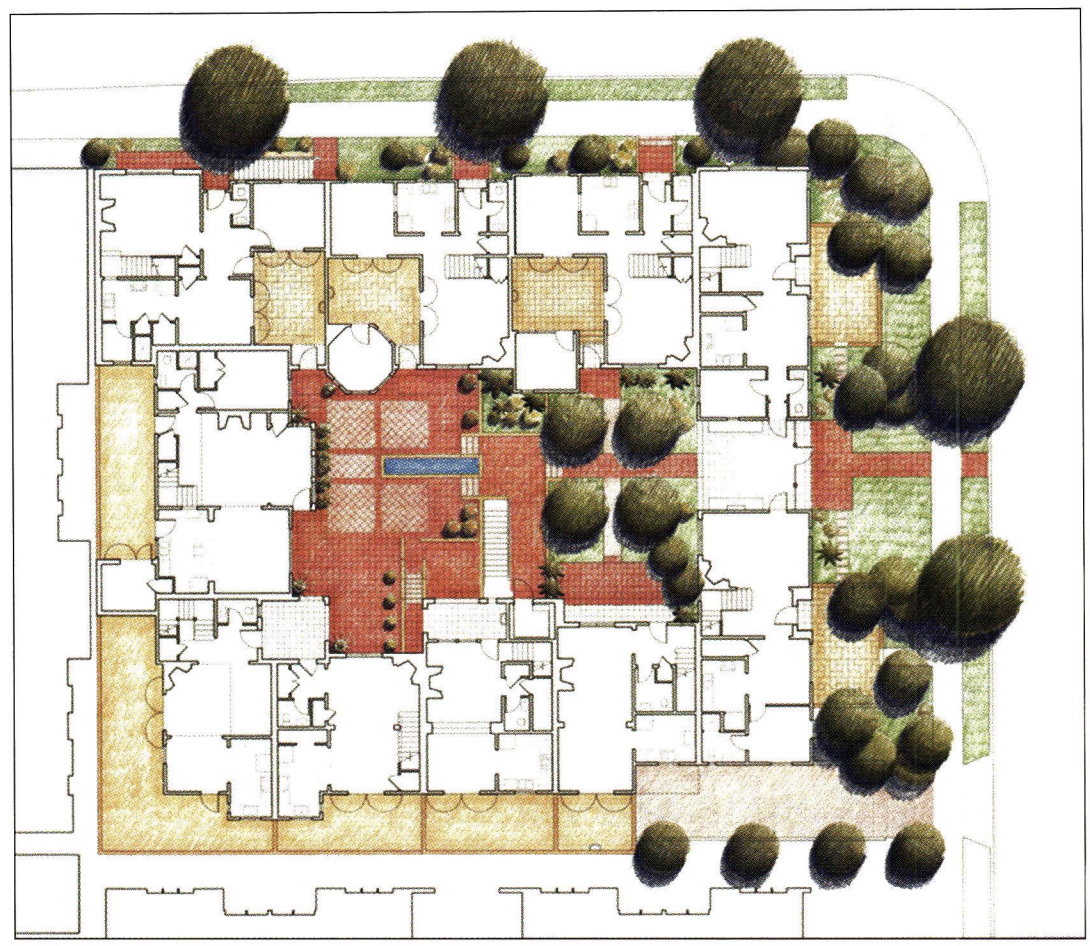
Moule & Polyzoides' courtyard projects in Southern California are proving the renewed viability of the form.

PROJECTS: MERIDIAN COURT, PASADENA, CA; HARPER COURT: SEVEN FOUNTAINS, WEST HOLLYWOOD, CA

ARCHITECT: MOULE & POLYZOIDES ARCHITECTS AND URBANISTS, PASADENA, CA; STEFANOS POLYZOIDES, PARTNER; ELIZABETH MOULES, PARTNER

When Moule & Polyzoides, Architects and Urbanists, of Pasadena, CA, decided to step beyond design into building, the result was Meridian Court, a 10-townhouse courtyard structure located on a former infill site in Pasadena. It also happens to be next door to Wallace Neff's 1929 architectural offices, now those of Moule & Polyzoides. At the same time, the firm had also designed a larger courtyard complex, Harper Court: Seven Fountains in West Hollywood, CA, for another developer, which features 20 units wrapped around four courtyards.

Both projects embrace the principles of courtyard design that Stefanos Polyzoides has been thinking about for years. In fact, he was one of the authors of *Courtyard Housing in Los Angeles, A Typological Analysis*, originally published by the University of California Press in 1982. "The book made the point that there was life between single-family and stacked-flat housing," he says. "The courtyard concept is built on a friendly scale and provides an extremely high level of livability because of the natural light, cross ventilation and the gardens." Polyzoides and Elizabeth Moule, partners at Moule & Polyzoides, are both co-founders of the Congress for the New Urbanism – the complex represents their values as New Urbanists.

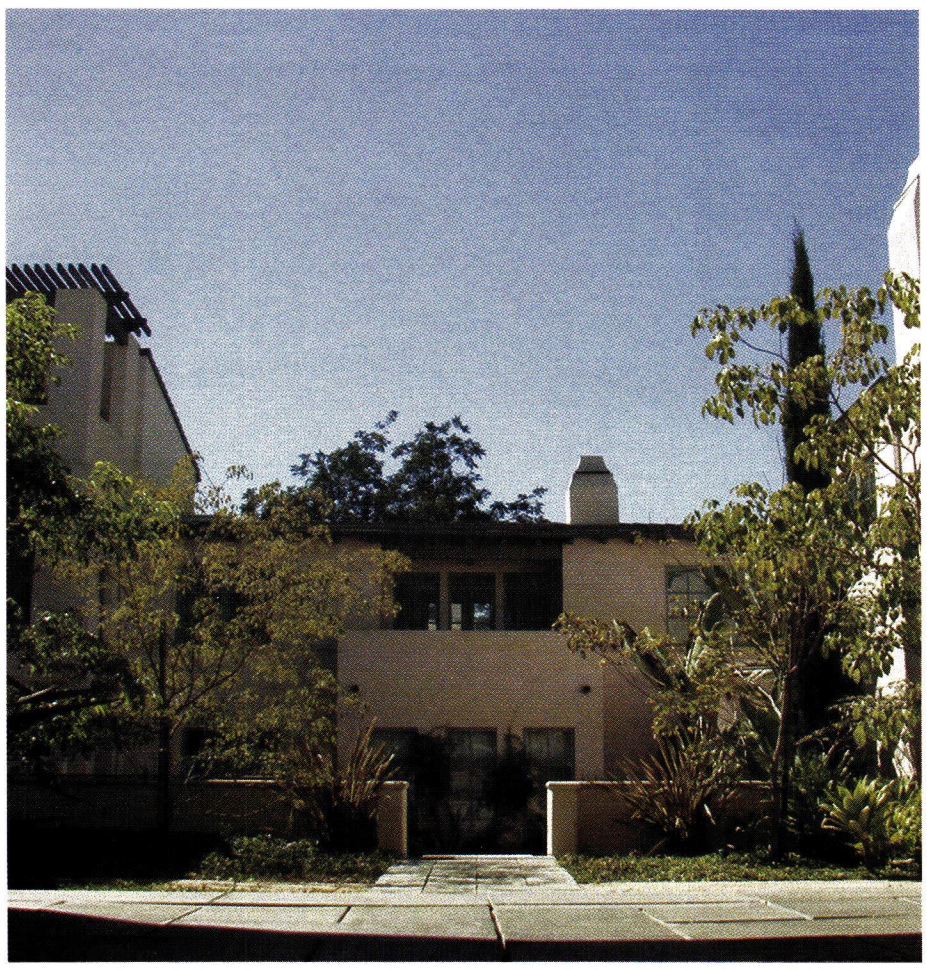


Designed and built by Moule & Polyzoides, Architects and New Urbanists, of Pasadena, CA, Meridian Court features 10 two-story townhouses wrapped around a central courtyard. The building is situated in a mixed-use neighborhood among Turn of the Century bungalows and is near public transportation and the commercial center. Parking is underground. *All site plans and photos courtesy of Moule & Polyzoides*

Moule and Polyzoides' belief in the validity of medium-density courtyard housing led them to take on the role of developer as well as designer with Meridian Court. "People would say there is no market, there are no codes, there is no capital available," says Polyzoides. "So we decided to build one ourselves. We formed a building company, Meridian Properties, and built Meridian Court on a lot next door to our own offices.

"It was a very worthy experience," he says. "We busted open the market here. It led us to start a development company – we are already into our third project, and now other firms are also building courtyard housing." The total cost to build Meridian Court was $2.1 million, approximately $125/sq.ft., plus the garage. When the townhouses went on the market in 2000 they sold for $250/sq.ft., or about $375,000 for a 1,500-sq.ft. unit. "They are now selling for about $600,000," says Polyzoides.

Moule & Polyzoides has found support for its courtyard housing in Pasadena's General Plan for Development, which incorporates goals such as the "ability to circulate without cars" and preserving the historic character of the neighborhoods. It also calls for the growth of public transportation, targets growth around transportation centers and encourages mixed-use



Above: This courtyard view is looking east, toward the main entrance of Meridian Court. A balcony above the entryway allows daylight and ventilation into the courtyard, which is terraced into lower and upper levels with the main entrance on the upper level.

Left: Meridian Court is located on a former infill site next door to the Moule & Polyzoides offices, formerly Wallace Neff's offices.

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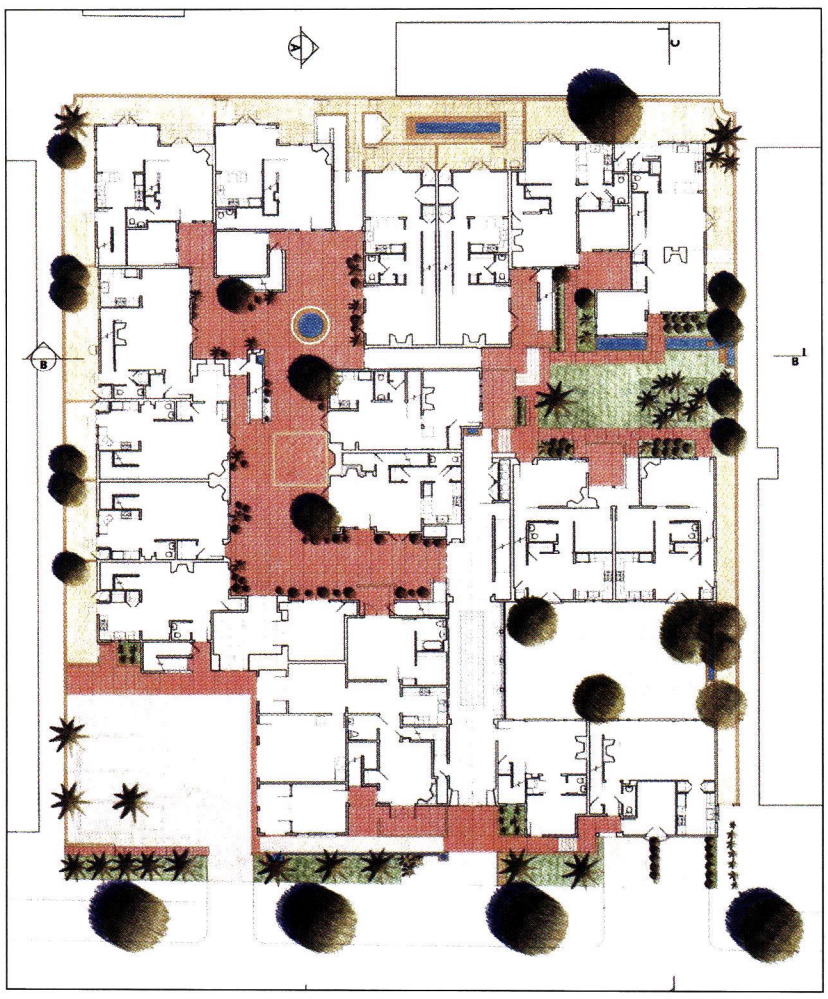
WRITE IN NO. 338

Above: Looking north in the Meridian Court courtyard provides a view of the tower in the background and the pool in the foreground.

Top left: This view of Meridian Court shows the central courtyard from the entry. Each townhouse was designed individually and each has its own private patio.



The Harper Court: Seven Fountains project in West Hollywood, CA, features 20 individually designed apartments arranged around four courtyards, creating a dwelling density of 30 per acre, compared to three per acre for single-family homes.

projects. "Pasadena is one of the first cities to have a form-based code," says Polyzoides. "The form has to be clearly stipulated. There was such a reaction to the bad, dense neighborhoods of 15 years ago that Pasadena wrote a code called the City of Gardens ordinance, calling for less dense housing.

"Meridian Court proved that there's a market for medium-density housing," he adds. "It provides a housing density of 25 dwellings per acre, compared to five to eight in traditional neighborhoods and 60 to 120 in stacked housing. Courtyard housing can be denser than 25 dwellings per acre. I would say that 50 is the maximum."

Both Meridian Court and Seven Fountains are located within walking distance of public transportation centers and are also close to major commercial centers. Meridian Court consists of 10 townhouses built around a common courtyard, with units ranging from 1,300 to 1,800 sq.ft. (one to three bedrooms). Each apartment has its own patio and parking is hidden under the building. "They are basically two-story townhouses wrapped around a courtyard, instead of lining a city block," Polyzoides explains.

"The rules of courtyard housing are very simple," he adds. "You enter into a complex and then you have direct access to the individual units from the common courtyard. All parking is underground. Apartments facing the street also have front doors onto the street.

"Meridian Court, as a first of this kind, helped us make a transition from observing the rules to actually applying them," Polyzoides says. "After this experience, we were sure this kind of building could be a success. We became aware of the market."

He emphasizes that another important aspect of this project is its architectural language. "It takes traditional architecture of the kind we have a very rich vein of in Southern California and attempts to mine it and use it as a living language. It is unmistakably part of the tradition here, but it is also a contrast to the neighborhood, which has mostly Turn of the Century bungalows." The firm has now

Moule & Polyzoides describe the Seven Fountains project as "an example of an architecture that values place, not the celebration of the skill and smartness of its authors."

Right: Fountains and potted plants in the courtyards at Seven Fountains create interest and define social and private spaces in the courtyards, while windows, balconies and other architectural elements provide a sense of asymmetry and energy.

Below: The massing of Seven Fountains forms the street frontage and defines the interior courtyards. Each townhouse has picturesque views of other parts of the building, with the landscape of southern California as a backdrop.

Each of the 20 units in Seven Fountains includes a double-height living room, a private garden, patio or deck and a separate work/live room. The courtyard space is irregular, designed to be like a village street rather than the center of a building, and the flooring is tiled throughout.

started construction on its second design/development project, Vista del Arroyo, in Pasadena, CA.

Harper Court: Seven Fountains, located in West Hollywood's Harper Historic District, was completed in 2002. The site has a rich history. At one point, it contained the home of Irvin Willat, a silent-movie producer/director. Built in 1920, it was where he entertained legends such as Marlene Dietrich, Billy Dove, Howard Hughes, Liberace, Houdini and Bobby Darin.

Seven Fountains replaces single-family homes with 20 multi-family dwellings organized around four courtyards, increasing the density from three to 30 dwellings per acre. The four courtyards include the main one over the garage, a secondary landscaped one, a service courtyard and one serving the garage.

Each dwelling is accessed through the courtyards, sometimes on the ground floor and sometimes on the second floor. There are no corridors, circulation balconies or elevators, which, according to Moule & Polyzoides, represents a cost savings of 15 to 20% per square foot as compared to stacked dwellings. The building was constructed for $130/sq.ft., plus $17/sq.ft. for the underground garage.

"The project reinforces the best architectural and urbanist qualities of the district," Polyzoides says. "It represents the renewal and reinterpretation of an historical, typological urban pattern uniquely suited for the climate and context of this region."

Seven Fountains was carefully designed to fit the scale of the existing streets and blocks and to relate to other courtyard housing buildings within the district. The massing forms a street frontage and defines the courtyards. Overlooking the courtyards, windows, balconies, stairs and other architectural elements are designed to provide visual asymmetry and energy.

Seven Fountains has won a number of awards, including Builder's Choice (2004), the National Association of Home Builders (NAHB) Pillars of the Industry Award for Best Garden Rental Apartment Community: 4 stories and Under, Primary Market (2004), a Council for the New Urbanism Charter Award (2002) and, most recently, a 2005 *Residential Architect* Design Award.
—Martha McDonald

Rural to Suburban

A traditional English cottage is inspiration for a new North Carolina home.

PROJECT: THE FISCHER RESIDENCE, GREENSBORO, NC

ARCHITECT: JAMES S. COLLINS, ARCHITECT, GREENSBORO, NC

GENERAL CONTRACTOR: E.S. NICHOLS, BUILDER, GREENSBORO, NC

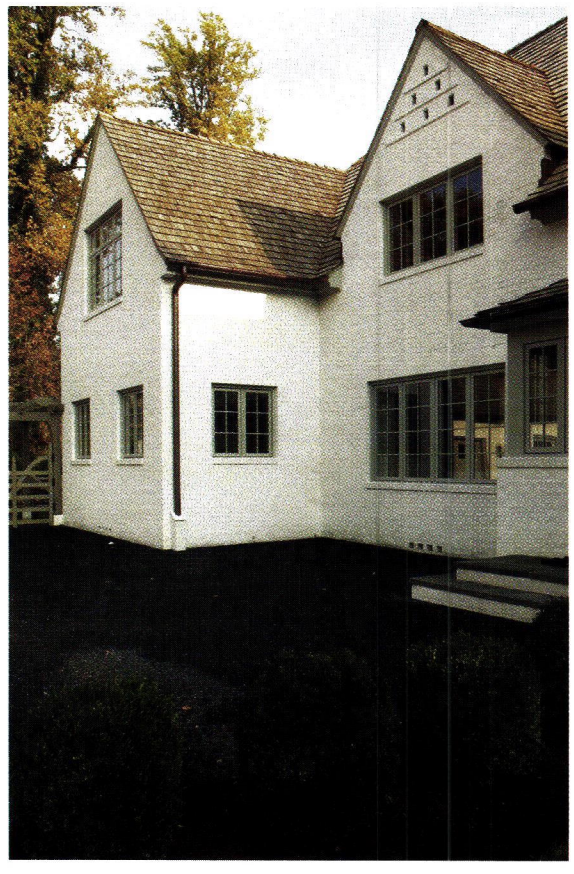
The entrance drive to James S. Collins' Fischer residence runs along the edge of the property and leads to a motor court of crushed granite, which provides off-street guest parking. A low garden wall screens the motor court to the west. The entry vestibule, sporting a bell-cast pine shingle roof with mitred hips, leads to the house's central hallway. *All photos: Dennis Kale*

During architect James S. Collins' initial meeting with his clients, "they told me they wanted a home that was similar to the traditional houses in their hometown of St. Louis. More specifically, they wanted it to resemble a house they had seen in a book 'on an English architect with an unusual name.' Then they produced a monograph on Edwin Lutyens and opened it to a photograph of Gertrude Jekyll's house at Munstead Wood, Surrey."

It was a tall order: Adapting the U-shaped design of Lutyens' 1896 English cottage to a 4,800-sq.ft. 21st-century home in Greensboro, NC – complete with guest rooms, game room and home office. Not surprisingly, Gary and Ellen Fischer had unsatisfactory interviews with several architects before they brought their vision to Collins, both architect and historic preservationist, who specializes in the design of traditional buildings and interiors. "The English Revival style was very popular in the United States between the two World Wars, although more so in the North than in the South," he explains. "But when I've had other clients interested in the same style, I've taken them to Philadelphia to see French- as well as English-style houses. This approach was especially useful in planning the Fischer residence, because they could see how the rooms were arranged in these old houses. The rural cottages of England are small, typically one-room deep. But by studying the American prototypes of Robert McGoodwin, Edmund B. Gilchrist and Mellor, Meigs & Howe, they could see how houses measuring 3,000 or 4,000 sq.ft. were made to look smaller." Collins gave the Fischers a design in which the massing reduces the impression of the house's size: "It's a very long house, but by having projecting gables, you reduce the scale of the façade and the structure seems smaller. The second-floor eaves are also very low, which gives the house an intimate feel."

Other exterior details of the Fischer residence are familiar evocations of this traditional style. The varied roofline silhouettes and the unadorned façade of the front elevation provide the massing and feeling of an English country house. Brick-veneer walls were laid with tumbled brick in flush mortar joints, and finished with lime-wash paint to resemble the clay-lump block walls found in English farmhouses. Collins also intended the size and design of the casement windows to evoke the feel of a vintage house: "Houses by Mellor, Meigs & Howe used windows of these sizes, and I checked old metal-casement window catalogs to make sure that the size of the panes and mullions in the new windows we used would very closely approximate the old prototypes." Gable and eyebrow dormers, as well as diagonally oriented chimney flues, likewise bespeak the English country house, along with the pergola and screened porch, constructed of heavy wood timbers that are mortise-and-tenoned and pegged. Other timber detailing on the house is more metaphoric than literal. Collins describes how he gave the look of wood to the lintels above the windows. "The lintels are made of concrete and metal reinforcing bars. They were cast on-site, with the contractor having oiled the forms so that the wood grain would be exposed. Once they were cast and painted, they resembled heavy timbers. The same technique was used for the counterbalances at the roof eaves."

The roof's pine shingles are a vernacular building material, like the wavy-edged rough-hewn planks used on the gable end of the screened porch. The roofing, however, is one more instance of the Fischer residence departing from the local design norms: "For this region of the country," Collins notes, "it is somewhat unusual to use shingles for the roof; but that look was most in keeping with the character of the house – and having an eyebrow dormer on the rear of the house also necessitated shingles, to achieve the curved



Above: A central terrace, flanked by the projecting bays of the master bedroom and the family room, leads to a parterre overlooking the nearby lake. The central terrace is accessible from both the central hall and the family room; a western terrace, featuring a wrought-iron balustrade, is private for the master bedroom.

Right: The pine-shingle roofing was laid in a random pattern with closed valleys at all valley intersections. The roof has the 14/12 pitch that is typical of the vernacular buildings of England and France.

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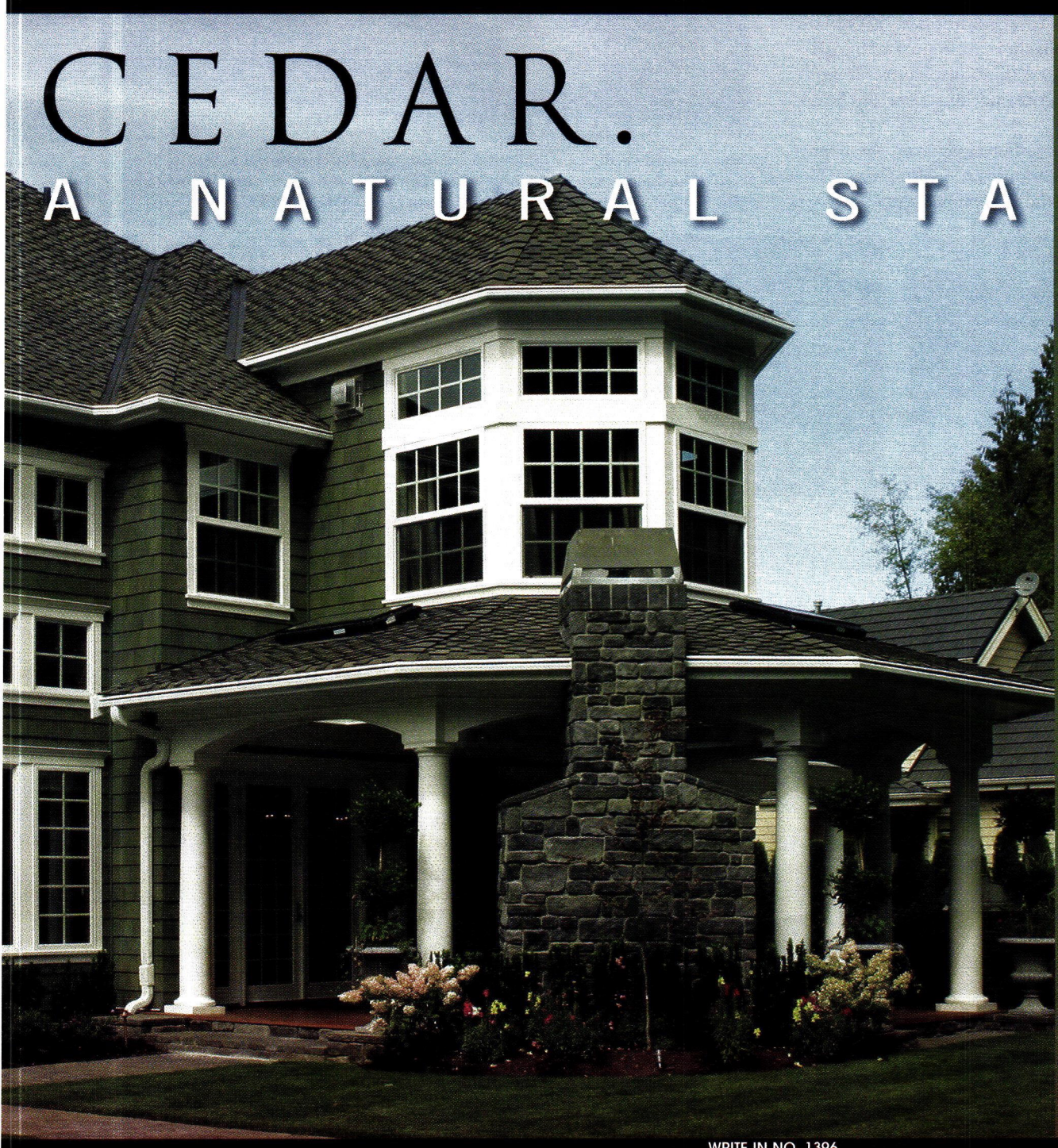

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The garage is connected to the kitchen of the main house by a cypress pergola with a bleaching oil stain. Its columns and beams are mortise and tenoned with pegs and further strengthened with rabbeted shoulders. The outriggers with decorative cut ends are notched to the beam of the pergola. Note the gates that separate the motor court from the dog run: Diagonal yokes stabilize their mortise-and-tenoned and pegged stiles and rails.

shape reminiscent of a thatched roof." Even more unusual for a North Carolina residence are the dovecotes on the front and rear façades. "Dovecotes are a vernacular detail frequently seen in traditional English and French rural house design. Here they were incorporated not so birds can roost but to help ventilate the house: The holes are all open to provide air circulation into the gables."

Another unique exterior feature of the house concerns its copper rainwater conductors, which descend into wooden containers. "In Colonial-era designs in Philadelphia, such as Congress Hall or the State House, you often see wooden boots for the rainwater conductors," Collins comments. "As metal conductors terminated at the sidewalk or street, they were often kicked and damaged by horses or carts, so people began protecting them in 'boots.' In the Fischer residence, the boots hide the conductor as it connects to the plastic sleeve of the underground drainage system – all you see is the copper and wood."

The Fischers had a clear sense of how they wanted the interior organized in their new home: On the first floor, a master bedroom with separate dressing areas and a shared master bath, an adjacent study, a combination living /dining room next to a pantry and kitchen, a family room and a small home office; on the second floor, four guest rooms with shared bathrooms, plus a large game room. The 150x450-ft. lot on which they would build would also have to accommodate a two-car garage with a separate studio where Gary Fischer could pursue his glass art near the main house. The lot also situated the house approximately 250 ft. from the public road, so off-street guest parking near the house became necessary as well.

"The clients and I worked very closely together right from the beginning with the interior decorator, Cynthia Schoonover," Collins says. "The Fischers wanted to reuse furnishings from their previous home, and we were able to design the house to accommodate various pieces of their furniture within their program. All of the moldings, door and window casings and chimney pieces were designed and milled specifically for this project. The general contractor, E.S. Nichols, did a really wonderful job, as did the individual millwrights who took such care in the execution and installation of all the cabinetry and chimneypieces. The general contractor also fabricated and installed all of the paneled wainscoting on-site, installed the oak plank floor in a herringbone pattern in the living/dining room and provided the traditional hand finish of oil, shellac and wax for the mahogany-paneled study."

Completed in August of 2004, the Fischer residence is an eloquent example of how readily traditional European architecture can be adapted to the unique demands of contemporary American life. – *Nicole V. Gagné*

This view down the central hallway reveals the French doors that lead to the central terrace at the rear of the house. The black and white vinyl floor tile is laid in a pattern inspired by the designs of David Adler and Frances Elkins.

Above: The kitchen features painted flat-panel cabinetry and white marble countertops with a white subway-tile backsplash. The casement windows include a window seat, flanked by closets.

Left: In the dressing room for the master bedroom, clothes closets flank a central dresser with drawers and a mirrored panel above.

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West Virginia Provençal

A new residence in West Virginia has a distinctly French accent.

PROJECT: RESIDENCE, HUNTINGTON, WV

ARCHITECT: BARNES VANZE ARCHITECTS, INC., WASHINGTON, DC; ANTHONY (ANKIE) BARNES, AIA, PARTNER IN CHARGE

GENERAL CONTRACTOR: WESTWIND CONSTRUCTION COMPANY, CHESTERTOWN, MD; GREG NORTH, PRINCIPAL IN CHARGE

Roughly 4,500 miles apart, the Provence region of southeastern France and the state of West Virginia are rarely, if ever, associated with one another. Yet owing to a design by Washington, DC-based Barnes Vanze Architects, a new residence in the city of Huntington, WV, brings traditional French architecture to the banks of the Ohio River.

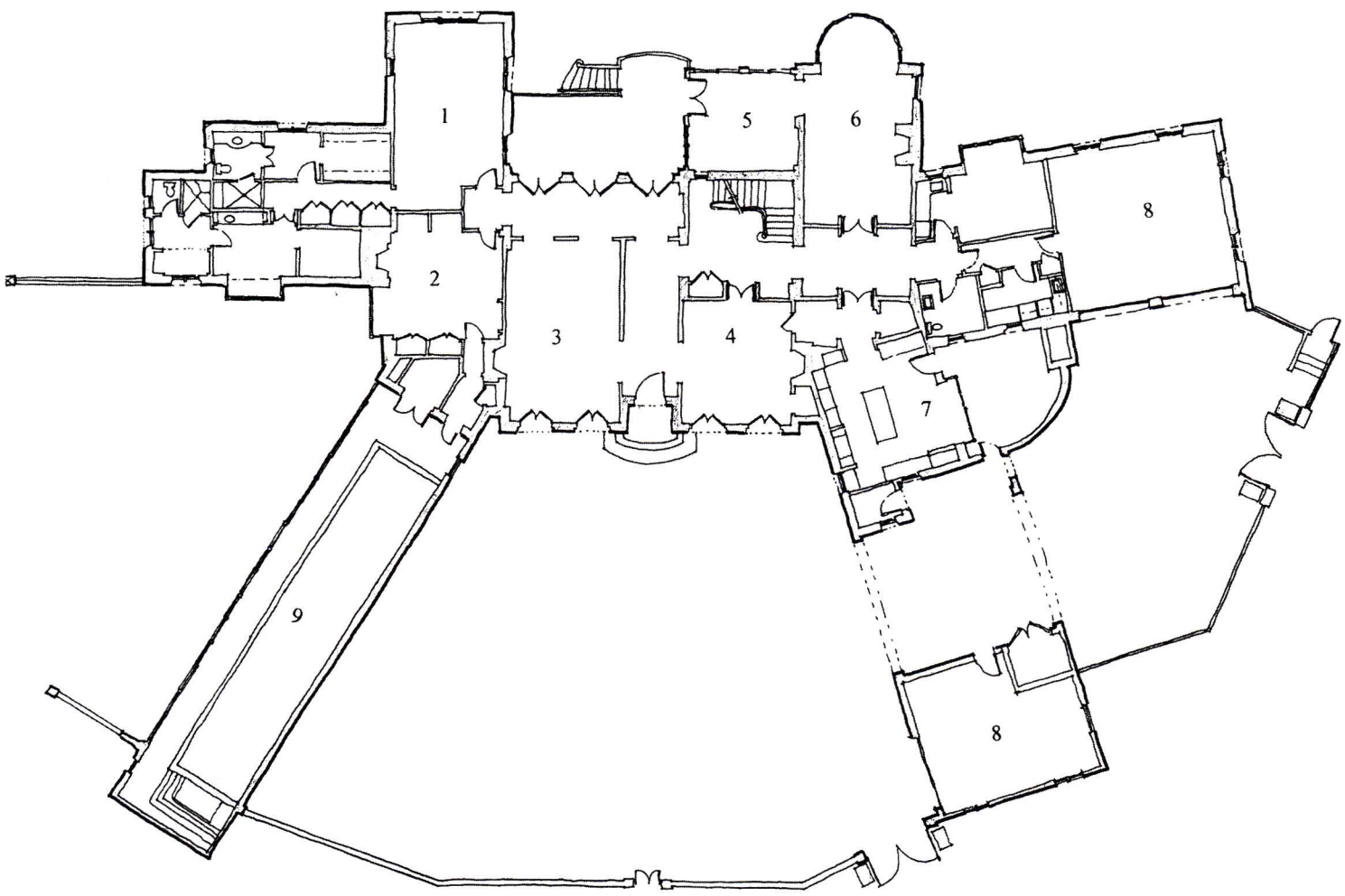
"The client was a Francophile and traveler, and was interested in a Provençal house," says Ankie Barnes, partner in charge, Barnes Vanze Architects. "It's an architecture that is usually less formal than many of its northern counterparts. The influence and presence of wealthy nobles who could afford to maintain large residences in the southern countryside, many days travel away from the center of power in Paris, were diluted compared to the North. There are formal houses and chateaus around the old cities of the South, like Marseilles, but they were largely simpler versions of northern formal architecture. The exterior materials of the predominant formal structures were dressed limestone with flat clay tile roofs, darker red in color, and they often had fine metalwork detailing.

"In the South, the architecture was based on working farmhouse complexes in the countryside and tight townhouses attached to each other in the hills. They used rough limestone masonry, quite often lime-plastered or pointed up for weather protection, with buff-colored Mediterranean barrel roof tile. Due to the lack of snow in the South, the roof pitches were often lower than in the North."

For a client passionate about everything French, Barnes Vanze Architects of Washington, DC, designed a residence that brings traditional Provençal architecture to the Ohio River city of Huntington, WV. *All photos by Richard Robinson*

Located in the extreme southwest corner of West Virginia where the state converges with Ohio and Kentucky, Huntington experiences the hot summers and cold winters typical of the east-central United States. Because of the climatic differences between this region and the South of France, the largely Provence-inspired plan borrows slightly from more traditionally northern designs.

"The Huntington residence, in its climate, where a healthy dose of snow is common," says Barnes, "uses a steeper roof pitch as found in more



In response to the client's desire to avoid the appearance of a large house, Barnes Vanze minimized the appearance of the size by working with the massing. It's designed around the core of a smaller house with wings that appear as if they've been added over time. *Floor plan courtesy of Barnes Vanze Architects*

1 Master Bedroom
2 Library
3 Living Room
4 Dining Room
5 Screen Porch
6 Family Room
7 Kitchen
8 Garage/Storage
9 Lap Pool

Left: As seen from the rear, the house spreads out from its central core. On the right, the grade of the site allowed for a drive-in workshop below the master bedroom suite; one of the residence's two garage/storage areas sits at the very left.

Below: The residence's hip roofs feature French Norman tile supplied by New Lexington, OH-based Ludowici Roof Tile. The roof pitch is slightly steeper than traditional Provençal designs to account for the amount of snowfall received in the east-central United States.

northern houses. But the flatter red-clay tile was used, such as you might find on a more formal, southern Provençal house near to a city center, along with buff-colored stucco."

Because the client didn't want the appearance of a large house, an effort was made to minimize its size by working with the massing. "It uses a more informal spread-out butterfly plan, radiating out from a central 'earlier' small country formal house," explains Barnes. "The idea was to suggest expansion through time from a more modest first building."

The central core of the residence – the "earlier" formal house – includes the dining room, living room, family room, kitchen and a stairway leading to guest bedrooms on the second floor. Throughout, a concerted effort was made to vary the spaces. For example, the flooring in the living room is white oak laid out in a Marie Antoinette pattern in 3-ft. squares, the flooring in the dining room is 6-in. cherry and the flooring in the other rooms and hallways is 18x36-in. flame-finished Indiana limestone, which was supplied by Hiltgartner Natural Stone Company of Baltimore, MD. The house is furnished with antiques purchased in Provence, where the owner and Barnes visited no fewer than 65 antique shops.

The major spaces are connected by three hallways – an entrance hall and one leading to each wing – that are designed to function as rooms in and of themselves. "The challenge was not to have any corridors on the first floor," says Barnes. "We tried to make spaces you would circulate through that would contribute to the experience of the house."

One hallway leads to the more private portion of the house, the wing that includes the master bedroom and library. This "room" is accessed through the same wide archways seen throughout the house. Intricately detailed wrought-iron lighting fixtures hang from the ceiling and adorn the walls, which also showcase several pieces of the owner's art collection. Three large French doors open to an outdoor patio overlooking the sloping lawn and gardens.

The main-stair hallway typifies the level of authenticity desired by the owner. "He had an interest in French detailing," says Barnes, "and we tried to be as accurate as possible – from the hand-forged wrought ironwork, including a 6-ft.-tall chandelier, to the authentic detail of the stair – one-piece limestone slab risers and treads. Even the stringer is limestone – around steel."

On the exterior, the cornice includes three rows of cantilevered Mediterranean tile in a Genovese pattern. "We used digital photos of Genovese detailing taken in Europe to ensure the authenticity of our detail work," says Barnes. "It's interesting, in support of building this house in the old way, we were helped by the use of modern technology." Although here

it is used as a decorative element, the tile traditionally would have served to keep rainwater away from the house, which typically wouldn't have gutters.

The exterior of the residence is finished in natural, unpainted Portland cement stucco. To prevent it from cracking, thick walls were specified. "The area, like anywhere north of Atlanta, has tremendous freeze/thaw cycles," says Barnes. "The walls were constructed of solid masonry, 8 in. thick at a minimum, to slow down the rate of expansion during the cycles so the stucco would not crack." The roof, which carries a 75-year warranty, is made of French Norman tile supplied by Ludowici Roof Tile of New Lexington, OH. The driveway is finished with antique cobblestones from New England.

Initially a challenge, the grade of the site – a drop of about 5 ft. from the front door to the back of the family room and porch – became an integral part of the design plan. "We used the grade to our advantage," explains Barnes. "It allowed for a drive-in workshop in the rear below the master bedroom, and the screened porch's belvedere."

The Barnes Vanze design was executed by Westwind Construction of Chestertown, MD. The setting may not be Arles or Avignon, but strict attention to detail resulted in a level of authenticity befitting Provençal France. –*Will Holloway*

Essentially another room in and of itself, this hallway connects the central core of the house with the master bedroom and library.

The central stair features a hand-forged wrought-iron rail and limestone slab risers, treads and stringer. The flooring here, like the majority of the house, is flame-finished Indiana limestone.

New Neighbors

Historic precedent makes for good neighbors in a new development in Chicago's South Loop.

PROJECT: THE COMMONWEALTH, CHICAGO, IL

ARCHITECT: PAPPAGEORGE/HAYMES LTD., CHICAGO, IL; GEORGE PAPPAGEORGE, FAIA, PRINCIPAL; JEFF RENTERGHEM, AIA, AND SHERI ANDREWS, AIA, PROJECT ARCHITECTS

DEVELOPMENT CORPORATION & CONTRACTOR: REZMAR DEVELOPMENT GROUP, CHICAGO, IL

Chicago-based Pappageorge/Haymes designed 17 row houses that complement the 19th-century residences of the Prairie Avenue District, an historic landmark district in Chicago. *All photos courtesy of Pappageorge/Haymes Ltd.*

One of the most fashionable neighborhoods in late-19th-century Chicago is making its comeback with a new period-style development. Seventeen row houses built on the 1800 block of South Prairie Avenue were designed to evoke the historic homes of the neighborhood. The Chicago-based firms of Rezmar Development Group and Pappageorge/Haymes Ltd. worked together to see this project to fruition.

The South Loop has gone from being one of the most upscale residential districts in Chicago to a downtrodden industrial wasteland, only to undergo a renaissance in the past two years. Developed in the late-19th century, Prairie Avenue featured ornate homes of the city's wealthiest – Marshall Field, William G. Hibbard and George Pullman, to name a few. However, the mansions in the area were largely abandoned in the early-20th century as the homeowners passed away and their children relocated. By the 1920s, many of Prairie Avenue's grand homes had become rooming houses, and during the next 40 years a number of the homes were demolished to make space for commerce and industry.

Now an historic landmark district, the Prairie Avenue District's few remaining 19th-century mansions are protected. Rezmar's new development, The Commonwealth, is around the corner from the Glessner House Museum, an H.H. Richardson home built in 1887, and across the street from the Clarke House Museum, Chicago's oldest home, built in 1836 and moved to its current location in the Women's Park & Gardens.

In this context, architects Pappageorge/Haymes felt that it was important to create homes that were complementary to the original mansions. "We responded to the historical context," says George Pappageorge, principal at the firm. "In order to ensure that the designs would look accurate we paid a lot of attention to the exterior detailing. The way we cut the stone, layered the brick, proportioned the windows – that's all custom." In fact, Pappageorge attributes the success of the project to the detail work. "The buildings have a very proud quality as a result of it," he says.

Pappageorge is adamant that he did not set out to replicate the historic homes, only reference them. "We adopt a design approach that respects the historic context of the site yet allows for an interpretation that is less constrained and more encompassing of the overall composition, look and feel of the building and its current environment," he says. "This design philosophy is well suited to Chicago," he continues, because "many of the buildings [here] are a hybrid or a derivative of historical styles. They tend to overlap and become reinvented."

The first step in getting the project underway was to rezone the site from industrial to residential. "We had to procure the support and cooperation of the city's Division of Planning and Development Landmarks Division," Pappageorge explains. "The city wanted individual mansions, but that was cost prohibitive. The final proposal that was reached is what you see today – a highly detailed façade row house scheme. There are three groupings of buildings with a pedestrian passageway in the middle to reach a back row of town homes, the latter of which are much simpler than those homes facing the avenue."

The architects used a variety of styles and materials so that repetition of the five-story façades would be kept to a minimum. Brick houses neighbor those with Indiana limestone façades. Some houses feature projecting bay windows, while others have a mixture of rectangular and arched ones, and the roofing styles vary from house to house.

This stylized Neoclassical building with a Romanesque arch supported by colonettes is distinct from its neighbors, yet relates to them in size, proportion and some analogous detailing.

The Prairie Avenue homes are five-story structures made of traditional materials and using traditional massing. Limestone and brick façades, steel railings, hardwood entrances, copper roofing, slate shingling in some areas – the materials lend to the illusion that these homes are historic.

Because they are located in such close proximity to one another, Pappageorge felt that it was important to differentiate each façade. "We wanted to develop enough façades so you couldn't see a repeat," he explains. Indiana limestone and five different shades of brick allowed for a range of exteriors. Some houses feature projecting bay windows, while others have a mixture of rectangular and arched ones. Mansard roofs are visible on some homes, while other models have flat-fronted cornices, gables or link dormers.

Another solution for creating individual façades was to make a recess that creates a break between each house. "This allows for the cornices to wrap around and be three-dimensional," says Pappageorge. "It also accommodates the change of materials – such as stone from brick – from one house to the next."

Other variations exist from house to house. There are three models that range from 20 to 24½ ft. wide – narrower than the historic homes in the area – with interiors of 5,339 to 5,863 sq.ft. The varying sizes mean that there are three different floor plans. Alternative layouts were offered for early homebuyers. "We designed different lifestyle plans," says Pappageorge, "in which the master bedroom was varied, for instance – it either took up the entire floor or shared the level with an additional bedroom."

The homes have all the modern amenities expected in a new construction of the 21st century, with additional bells and whistles. High-end kitchen appliances and spa-like features in the bathroom are only the beginning. Each home has an elevator and the model home was built with touch screens and remotes that control lighting, audio, video, security and HVAC operation, as well as a home theater.

However, Pappageorge is quick to point out that the interiors reflect the exteriors: "Without trying to be historically perfect, we tried to complement the two. The large-scale newel posts and heavy balustrades are reminiscent of the homes in this area, the custom bathroom and kitchen cabinetry is paneled and the granite surfaces have molded edges." Other period-style details include the herringbone-patterned oak flooring, base moldings, cove ceilings and limestone mantels and overmantels.

The primary differences between the floor plans of the new constructions and the original mansions have largely resulted from lifestyle changes and the shift to a more family-friendly environment with more

Modest townhouses were built behind the Prairie Avenue homes. They are accessible by a pedestrian passageway or from an alley.

recreational space, explains Pappageorge. The new homes feature integrated garages and versatile basement spaces with higher ceilings, unlike the original ones that were strictly dedicated to storage. The kitchen, family room and deck articulate the modern predominance of entertainment space over work space – formerly utilized by household domestic staff. The bedroom floors are similar to those in historic mansions, although the bathrooms and closet spaces are substantially larger and feature luxurious spa amenities, walk-in showers and walk-in closets. The top level, historically relegated to housing domestic staff, had small ceilings and the least architectural detail. In the new homes this space is designed for recreational usage with complex entertainment systems and outdoor decks.

The more modest townhouses, reached through a pedestrian passageway or from an alley, are half the size of the Prairie Avenue homes. The 20 residences that comprise this component are each 4-story, 2-bedroom units that feature brick and stone details, private balconies and roof decks and small front yards.

After a rich but patchy history, Chicago's Prairie Avenue district is reemerging as a desirable neighborhood. The Commonwealth residences contribute to this, providing a sense of the streets' former character, while making way for a new generation of Chicagoans. – *Hadiya Strasberg*

This luxurious master bath is substantially larger than the bathrooms found in the historic mansions of the neighborhood. Other than spa amenities, there are walk-in showers and walk-in closets.

California Craftsman

A recent design by John Malick & Associates follows in the rich tradition of the California Arts and Crafts style.

PROJECT: RESIDENCE, MENLO PARK, CA

ARCHITECT: JOHN MALICK & ASSOCIATES, EMERYVILLE, CA; JOHN MALICK, PRINCIPAL; GREG KLEIN, PROJECT ARCHITECT

GENERAL CONTRACTOR: STRITTER CONSTRUCTION, PORTOLA VALLEY, CA

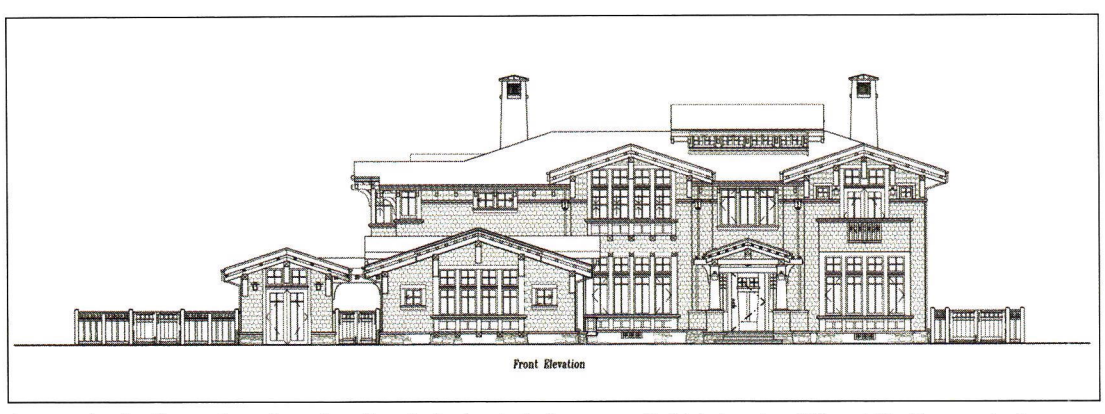
For a client interested in a large, comfortable residence in the California city of Menlo Park, John Malick & Associates, of Emeryville, CA, designed a rustic Craftsman-style home that was built by Stritter Construction, of Portola Valley, CA, and completed in 2002. *All photos courtesy of John Grove, John Malick & Associates*

The low-pitched slate roof features wide overhanging eaves supported by heavy, triangulated brackets. The exterior is finished with Alaskan white cedar shingles. The interior, replete with vertical-grain Douglas fir paneling, casework and beamed ceilings, is a largely open plan developed around a central-stair hallway. The rear porch, its 12-ft. depth essentially creating an outdoor room, includes a fieldstone fireplace and heavy, tapered posts. All hardware, grilles and lighting fixtures were custom made. In short, a John Malick & Associates-designed residence in the city of Menlo Park, CA, has the unmistakable bold, rustic character of the California Arts and Crafts tradition.

"The idea was to do a Craftsman-style home," says John Malick, principal of the Emeryville, CA, firm. "We went to Pasadena with the clients and looked at the Greene & Greene houses, and they really liked them.

"The owner was building a legacy, a house that would last 100 years. Slate roof, copper gutters, fieldstone base, windows and doors in vertical-grain Douglas fir – the client was interested in the materials being the real thing. Greg Klein, the project architect, designed everything for this house – no parts were off the shelf."

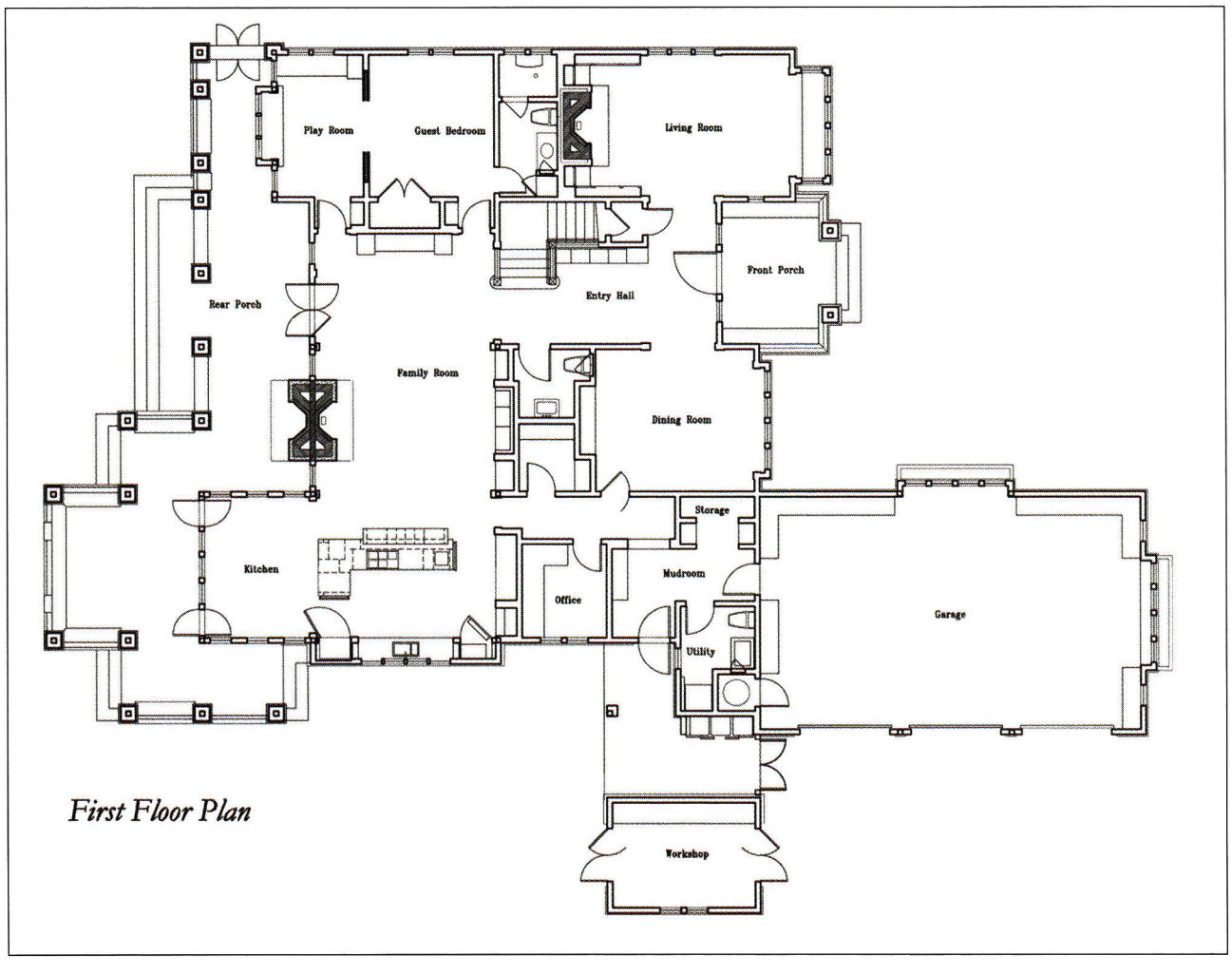
Located on the lower San Francisco peninsula in the region known as Silicon Valley, Menlo Park is primarily known for the large number of high-tech companies and venture capital firms that call it home. According to Malick, the two-bedroom bungalow is common in the area, but houses in the Arts and Crafts tradition aren't usually built at the scale of this home. The 6,170-sq.ft. residence, built on a two-acre site by Stritter Construction of Portola Valley, CA, includes four bedrooms and four bathrooms.



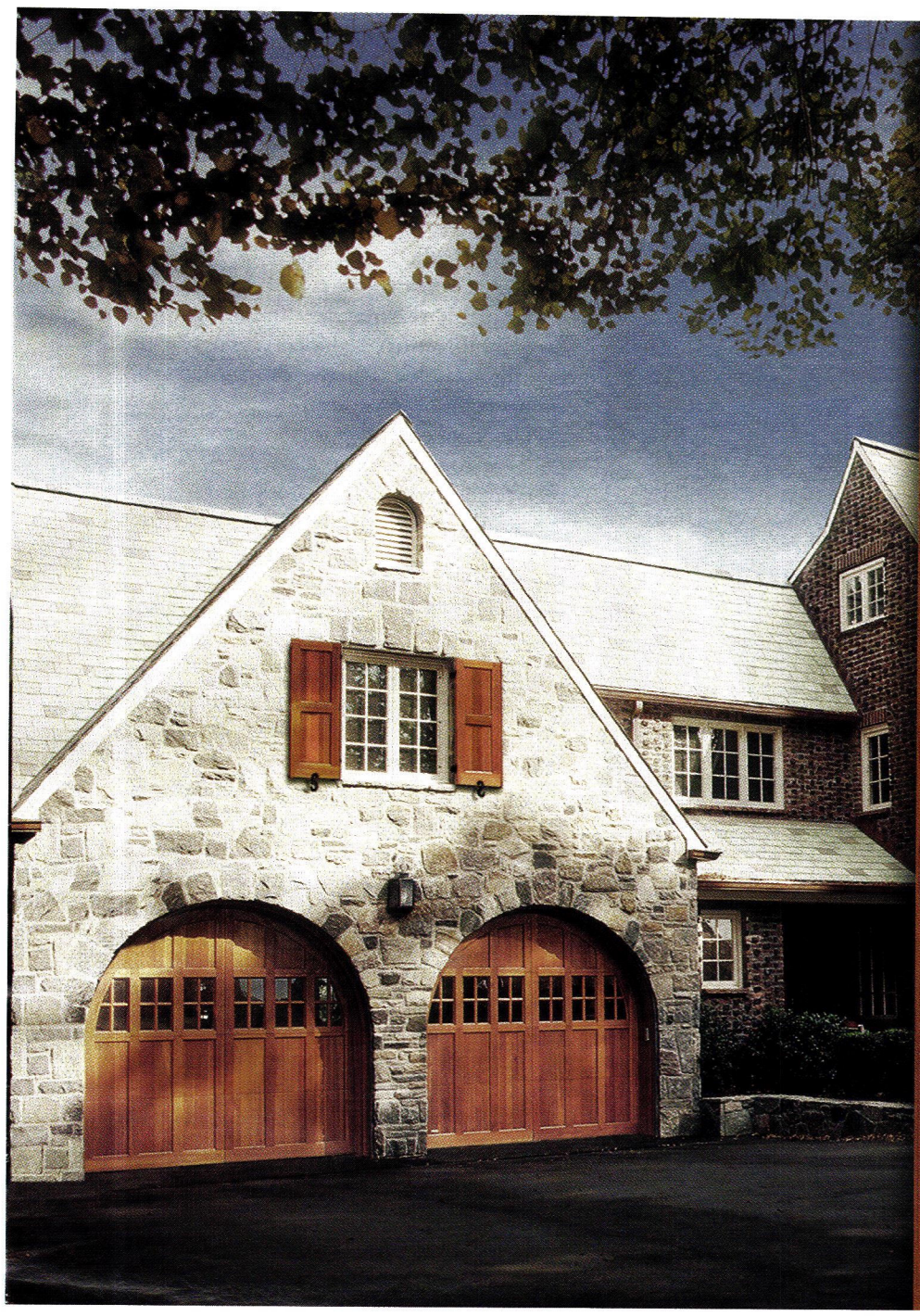
As seen in the front elevation, the client's desire to bring more light into a traditional Craftsman design resulted in extensive street-side fenestration, including high clerestory windows located above the central stair. *All drawings courtesy of John Malick & Associates*

The layout was developed around the central-stair hallway, which is accessed upon entering the house through the front door. It is flanked by the living and dining rooms and leads to a large, open L-shaped space that includes the family room, kitchen and a breakfast area. A large, fieldstone Rumford fireplace – shallow in design to reflect the maximum amount of heat – commands the southern end of the family room. The opposite wall contains a series of built-in bookcases. Custom-crafted copper light fixtures hang above.

The kitchen is separated from the family room by a large island featuring a



The residence was designed around the front entry hall, which connects the living, dining and family rooms. The kitchen is open to both the family room and a breakfast area. Two Rumford fireplaces stand back-to-back, serving both the family room and the rear porch.



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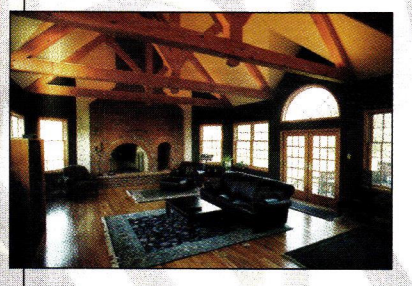

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The expansive rear porch, supported by numerous tapered posts and featuring a Rumford fireplace, essentially functions as an outdoor room.

stone countertop and extensive storage space. The breakfast area sits at its southern end. On the opposite side of the kitchen, a hallway leads to an area that includes a side entrance, mudroom, small office, storage area and workshop, as well as a large garage extending from the front of the house.

Much like the Charles and Henry Greene-designed Gamble House (1908) in Pasadena, CA, the stairway sits off to the right of the entry hallway, allowing for an unobstructed view from the front entrance through the French doors that open onto the rear porch and to the backyard, which includes a grove of mature redwood trees. The staircase itself, which Malick describes as a magnificent piece of furniture, typifies the high level of craft that characterizes the house as a whole. "The metaphor at work here is that a building is a piece of furniture," he says. "The entire interior is done in vertical-grain Douglas fir – it's finished as if it were a piece of furniture."

Three bedrooms and an office comprise the second floor, which includes high clerestory windows above the stairway that help to ventilate the house. Unlike other spaces, the exposed ceiling beams in the more private rooms – bedrooms and bathrooms – are painted white, creating slightly more refined environments. The floors are finished with white oak.

The master bedroom includes two heavy, tapered supporting posts that recall those on the front and rear porches. In the tradition of early-20th-century California homes, including the Gamble House, the upstairs bedrooms open onto covered sleeping porches.

The concept of porches functioning as outdoor rooms is central to the design. The rear porch, which runs along the length of the southern end of the house, has a depth of 12 ft. "The porch becomes an extension of the living room," explains Malick. "The notion of indoor/outdoor living really does work out here." Like the living room, the rear porch features a fieldstone Rumford fireplace that provides warmth during cool northern California nights. The porch posts, like the fieldstone chimneys and base, are tapered, bestowing a feeling of heaviness and durability on the residence.

Throughout, the natural character of the house, introduced by the Douglas fir paneling, casework and beamed ceilings, is further enhanced by its metalwork – copper light fixtures and grilles and bronze hardware, all featuring a maple-leaf motif. The metalwork was water-jet cut by the East Bay Laser & Water Jet Company of Richmond, CA. "The idea was to bring the Arts and Crafts motif into the house," says Malick. "We can draw what it is that we want in our office using CAD, and that drawing is used directly by the water-jet-machining company. It's a wonderful technology."

From the outset, the residence was designed to accommodate a 4-ft.-dia. oak tree standing 70 ft. tall just outside the kitchen. "On the final inspection, we were walking around and heard a loud cracking sound," says Malick. "This huge oak, around which the house was planned, fell to the ground – fortunately, away from it." The oak was replaced by a maple. Owing to the durability of its design and materials, the house itself shouldn't need replacing any time soon. *–Will Holloway*

Right: The front entry hall allows access to family, dining and living rooms; characteristic of the Craftsman style, the abundance of rich wood throughout creates a sense of warmth about the house.

Below: The openness of the home is best exemplified in the family room, which gives way to the kitchen at its southern end. The richness and warmth of the space is derived from the extensive use of vertical-grain Douglas fir paneling and beamed ceilings.

Below right: On the second floor, the exposed beams of the master bedroom recall the downstairs, while creating a slightly more refined atmosphere. Like traditional California homes from the early 1900s, the upstairs bedrooms open onto covered sleeping porches.

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WRITE IN NO. 652

Interpreting Rosemary Beacl

An architect uses a New Urbanist community's design codes to promote creativity and freedom in his work.

PROJECT: THE APEL HOUSE, ROSEMARY BEACH, FL

ARCHITECT: ERIC WATSON, ARCHITECT, PA, TAMPA, FL; ERIC WATSON, PRINCIPAL

GENERAL CONTRACTOR: O.B. LAURENT CONSTRUCTION, INC., SANTA ROSA BEACH, FL; STAN HAYWARD, PROJECT FOREMAN

The Apel House, designed by Eric Watson, Architect, is sited so that its longest elevation looks south onto the Gulf of Mexico, providing the grandest view possible. The shorter elevation faces east.
All photos: Richard Sexton

By the time he received his Master of Architecture degree from Yale University in 1988, Eric Watson had already admired the work of the celebrated New Urbanist town planners Andrés Duany and Elizabeth Plater-Zyberk. Watson opened his architectural practice in 1992 in Seaside, the famous resort community on Florida's gulf-coast panhandle, designed by Duany Plater-Zyberk & Company (DPZ), where he has designed several houses. Not surprisingly, Watson has been sought after by clients in the later DPZ-designed resort community of Rosemary Beach, just seven miles east of Seaside. His design there of the Malugen House received the 2004 Palladio Award for Residential Architecture: New Design & Construction – more than 5,000 sq.ft. (see *Period Homes* Summer 2004, p.20).

The New Urbanist design codes of Rosemary Beach ensure that the architecture is based upon the West Indies architectural models found in the Caribbean and the old Florida models of St. Augustine and Coral Gables. This prerequisite held a special attraction for the clients who commissioned the Apel House. Watson recalls, "These clients specifically requested a large house in the French Caribbean style. They travel frequently to the Caribbean and were fond of French West Indies culture. This new house would showcase the clients' extensive collection of French antiques and Caribbean folk art."

For Watson, the constriction of working within this community's rigorous design codes offered a special spur to his creativity. "The architecture of these New Urbanist communities is directed by the urban design codes that clearly define public and private spaces through a gradation of building density from the town center to its outlying areas. The architectural code includes a range of house types that are assigned to specific urban blocks. Every lot in the town is assigned a specific house type – each type with its own guidelines stipulating the building footprint, height and porch location. The density of the community requires the designer to deal creatively with such issues as privacy and adjacency. Yes, there are always challenges in designing a house within a New Urbanist community – yet I find that the New Urbanist design codes assist the designer in creating architectural solutions that collectively enhance the entire community. It is difficult to arrive at a site without a context or any restrictions whatsoever and just design anything."

Visitors to the Apel House will readily agree that Watson didn't "just design anything." Situated on the largest gulf-front site in Rosemary Beach, the house overlooks the Gulf of Mexico and a village green. The breathtaking view is maximized by Watson's shrewd design: All the main living areas are on the second floor and enjoy direct access to the gulf view and to the house's spacious wraparound veranda that serves as the primary outdoor space. The vista on the other side can't compete with the gulf, so the L-shaped house encloses a private courtyard there. Colorful tropical plantings surround a paved seating area, with an atmosphere that is heightened by such architectural elements as an old stone fountain brought from France, a raised fireplace and a timber trellis.

The interior design of the house was conceived with the use of natural building materials consistent with the French Caribbean style. Walls of salvaged brick contrast with French plaster and tongue-and-groove wood walls, black iron chandeliers hang from pine-timbered ceilings and custom-made wood-plank interior doors lead to terra-cotta tile floors.

In the foreground is part of the rich expanse of a Rosemary Beach village green: the view enjoyed by the east-facing main entrance.

Above and right: The large wraparound verandah includes wicker furniture and porch swings, inviting visitors to rest and enjoy the incomparable view of the Gulf. Traditionally styled solid-mahogany-plank shutters for all the doors and windows guarantee protection when a storm brews. Numerous metal gas lanterns from Bevolo Gas & Electric Lights of New Orleans, LA, add a further period touch.

Just as Watson could easily adapt to the design limitations specific to Rosemary Beach, he was also comfortable with the prospect of modifying the intimacy and simplicity of a traditional Caribbean-style house into an unusual L-shaped structure nearly 100 ft. long, which had to meet the requirements of a 21st-century family beach house. "I loved the design challenges of adapting the traditional elements of the style to fit the needs and day-to-day events of a contemporary homeowner," he says. "My designs are not replications of historic styles, but rather interpretations based on a style, and so the unique building footprint and architectural planning are my design responses to the New Urbanist codes and the historic architectural models. I've learned how to work within various traditional styles and still create beautiful, comfortable houses that meet every aspect of the urban and architectural code. It would be different if I was attempting to replicate a style in a strict, historically correct manner, but because I interpret new ways of working within a traditional style for a New Urbanist community, I never feel restricted or compromised in my work."

The most challenging aspect of the project for Watson concerned not adaptations of

The effect of gazing at the Gulf of Mexico from the verandah is communicated here. Note the quiet line of beach umbrellas and lounge chairs, set up by the Rosemary Beach community for use by residents.

Above and left: Nestled into the right angle of the house's L shape is an enclosed courtyard, shielded from the strong Gulf breezes. Watson designed the fireplace, but the fountain is a French antique. Both pieces are complemented by the buff-khaki color and stone texture of the pigmented-concrete pavers, arranged in a random pattern.

This downstairs hallway highlights the natural materials desired by the New Urbanist codes of Rosemary Beach: terra-cotta-tile flooring, salvaged-brick walls, plastered surfaces.

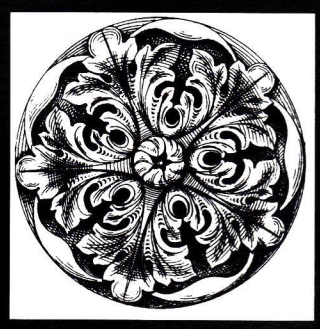
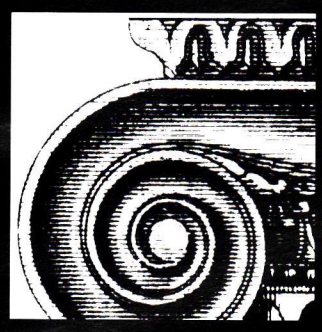
The living room ceiling displays the pine timbering, here treated with a whitewash stain. A rougher, more natural texture was evoked by not caulking its cracks.

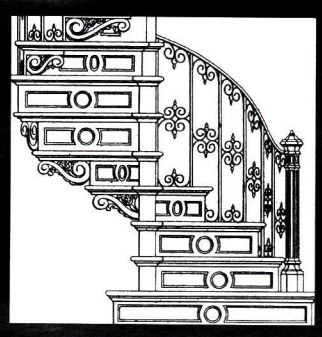
design but rather familiar issues that face all homeowners and architects. "The challenges of designing a new house in a traditional style are twofold. The first concern is working with a contractor who has the expertise to execute the design details specific to the architectural style. I'm very particular about who builds my houses, and I've been fortunate throughout the years to develop working relationships in a collaborative way with the best craftspeople in the area. I learn from them – they learn from me. They approach the building of my houses with the same passion I had in designing them. Many contractors within the Rosemary Beach community are very well versed in constructing houses within a traditional style – they learn what works and what does not. The homeowner expects the highest quality, and in this region with its current construction boom, the best talent is limited. The other challenge is of course the cost. Traditional houses built with impeccable quality and using the best materials are more expensive than your typical "traditionally styled" spec-house design. The majority of clients understands and is willing to pay the premium. These clients see the impact that traditional houses in New Urbanist communities have made as an investment. Not only are these Florida resort communities a great place to live, but they've also become an incredible real estate value."

Completed in the spring of 2003, the Apel House was able to meet all the requirements of Rosemary Beach's design codes, the specifics of the French Caribbean style and the needs of the clients. It also surmounted an additional, not unexpected problem: the weather. "Because the house is located on the Gulf of Mexico, it has to be able to withstand substantial hurricane-force winds," Watson explains. "The house is engineered to withstand very strong hurricanes. I designed traditional solid-mahogany-plank shutters, consistent with the French Caribbean style, for all the exterior doors and windows; they can be shut and secured from inside the house." The effectiveness of the protections built into the house design was demonstrated in the summer of 2004, when devastating hurricanes tore through Florida and destroyed numerous homes and businesses: "The Apel House suffered no damage," Watson notes with satisfaction, "except for the porch swing – it hadn't been tied down securely." – *Nicole V. Gagné*

An antique farm table gets plenty of use in the kitchen. The black iron electric chandelier above the table has its match in the gas lantern hanging outside the window.

The bathtub is antique, but Watson custom designed the bathroom cabinetry to fit the vintage motifs of the interior decor. The flooring is marble mosaic tile in a basket-weave pattern.



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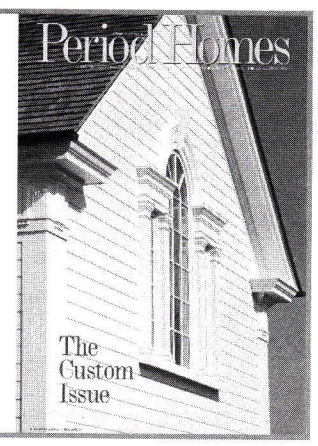

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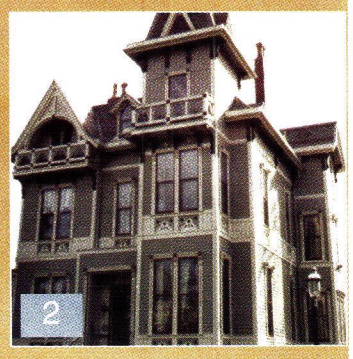
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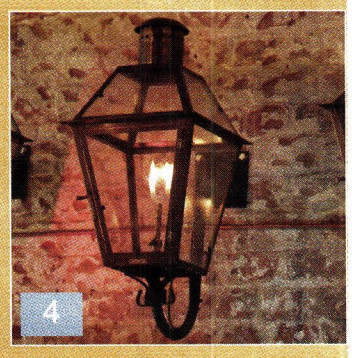
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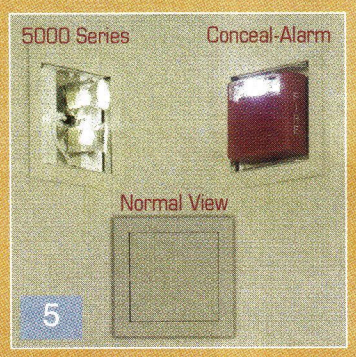

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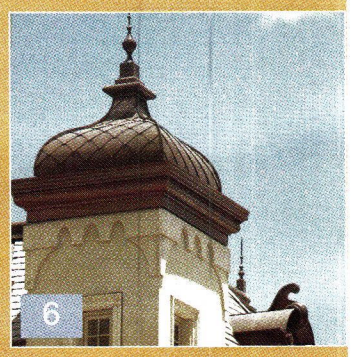
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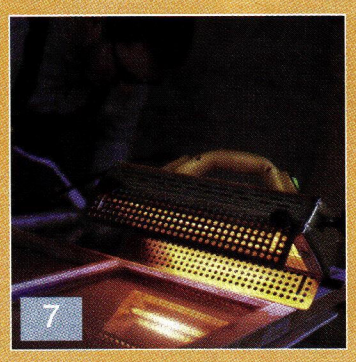
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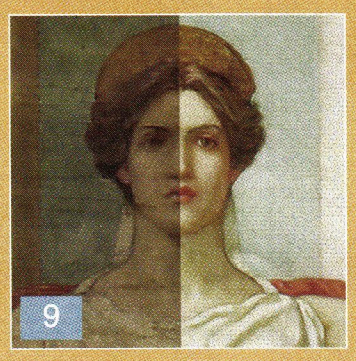
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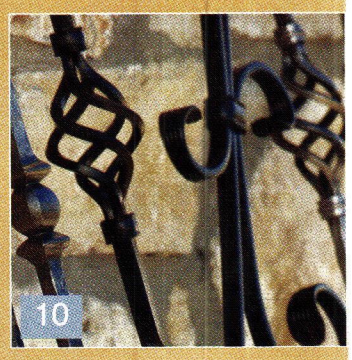
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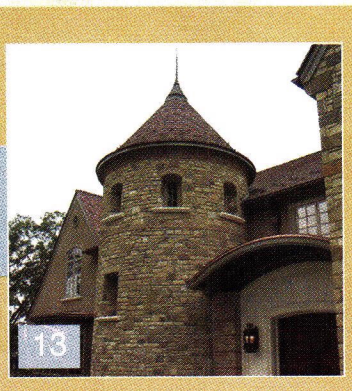
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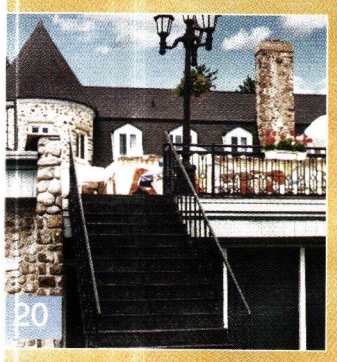
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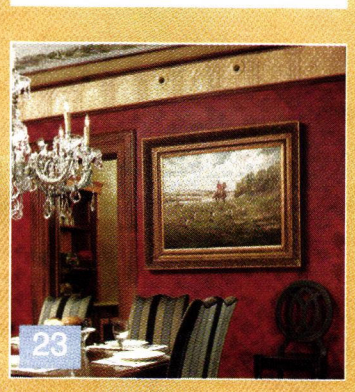
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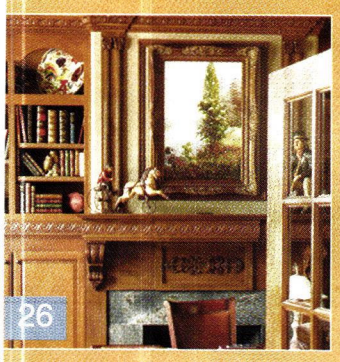
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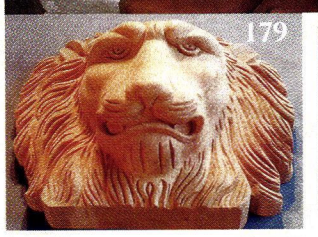

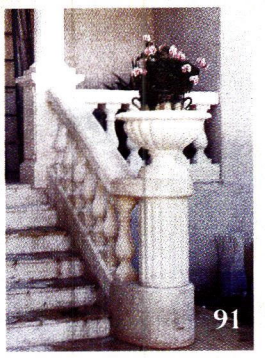

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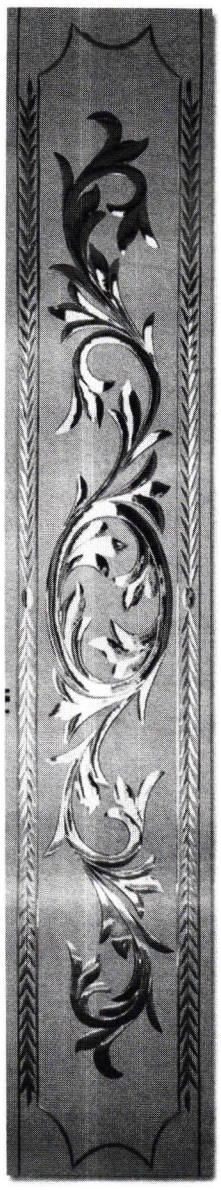

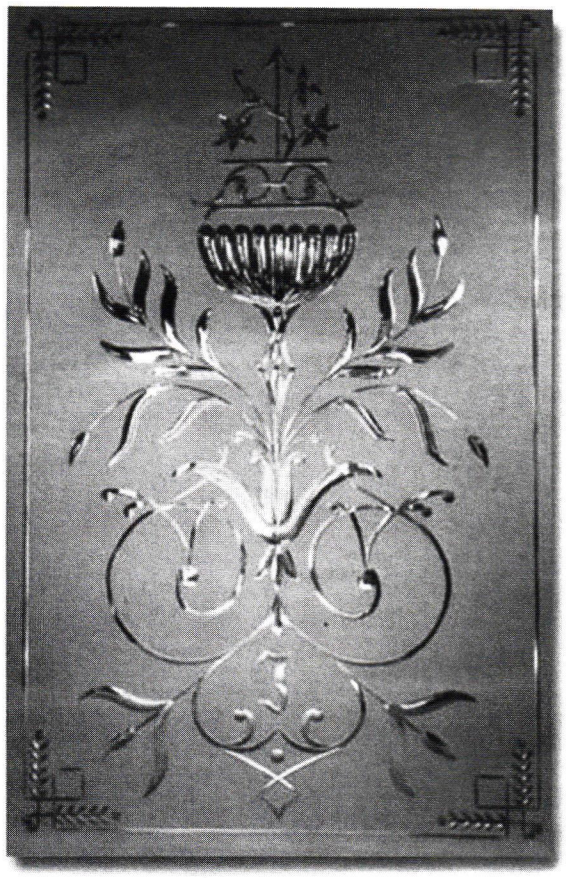

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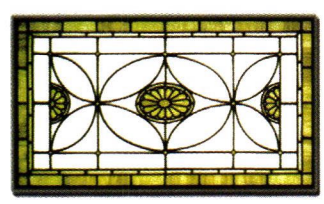

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www.fairoak.com
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Supplier of decorative accessories in the Arts & Crafts style: lighting, ceramic tile, metalwork, flatware, carpets, china, candlesticks, candles, art-glass panels, carved mottos, pottery, stencils & more.
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Faux Effects offers hands-on workshops in decorative painting techniques, including "Fine Furniture Finishing."

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Manufacturer of more than 200 water-based faux- & decorative-finishing products: Venetian Gem & Olde World Marmarino plaster, Fresco Finish, Plastertex, Sandstone, Lime Wash, custom-pigmented canvas murals & Custom Art Imprints; workshops nationwide; in business since 1990.

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www.peguerin.com
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Manufacturer of handmade period hardware: bathroom fixtures & accessories; furniture, door, bath & builders hardware; Louis XIV, Art Deco & other styles; tables & objets d'art; hand-crafted sconces & lighting fixtures; since 1857; catalog $25.
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www.hugomesastudio.com
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Conservation & restoration studio: painted & gilded ornament; design & execution of murals & decorative surfaces.
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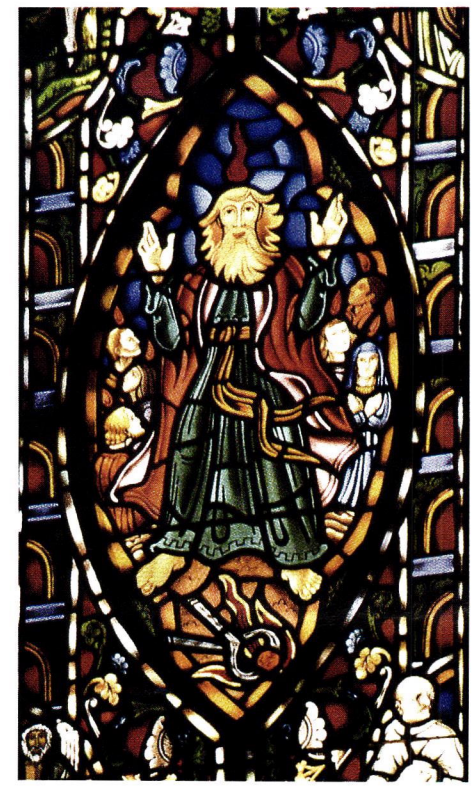

This detail from a religiously themed stained-glass window in a building in Los Angeles, CA, shows the craft of Judson Studios.

Judson Studios
800-445-8376; Fax: 323-255-8529
www.judsonstudios.com
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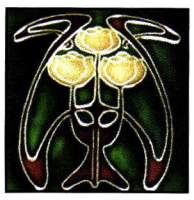

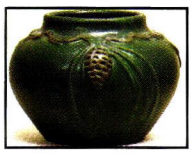
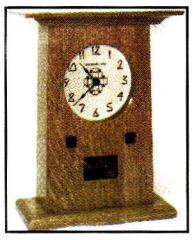

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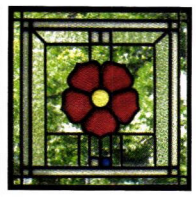

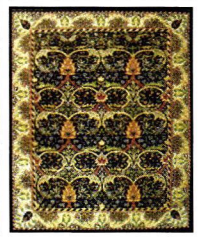

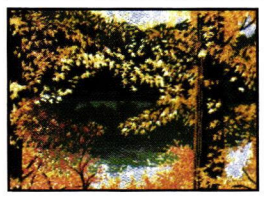
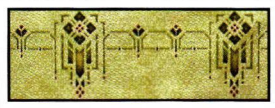

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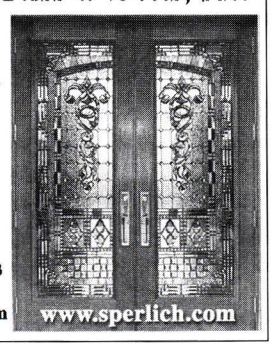

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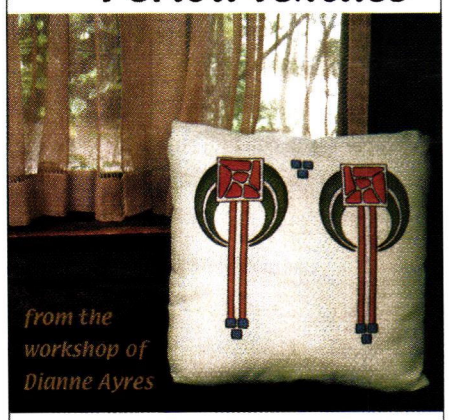

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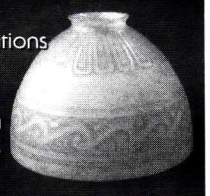

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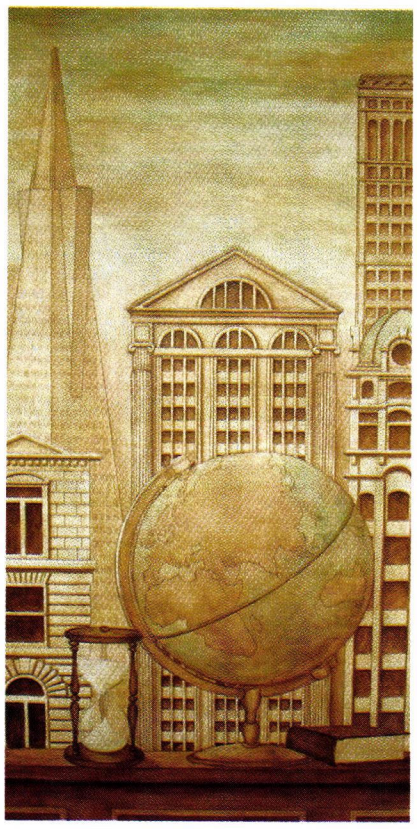

This fantasy cityscape in antique map colors, featuring San Francisco landmarks, was painted by Lynne Rutter.

Lynne Rutter Murals & Decorative Painting
415-282-8820; No fax
www.lynnerutter.com
San Francisco, CA 94107

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These matching knobs and pulls of Classic Weave cabinet hardware from Notting Hill can be plated in antique pewter, brass or copper.

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www.nottinghill-usa.com
Lake Geneva, WI 53147

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www.patricias-palette.com
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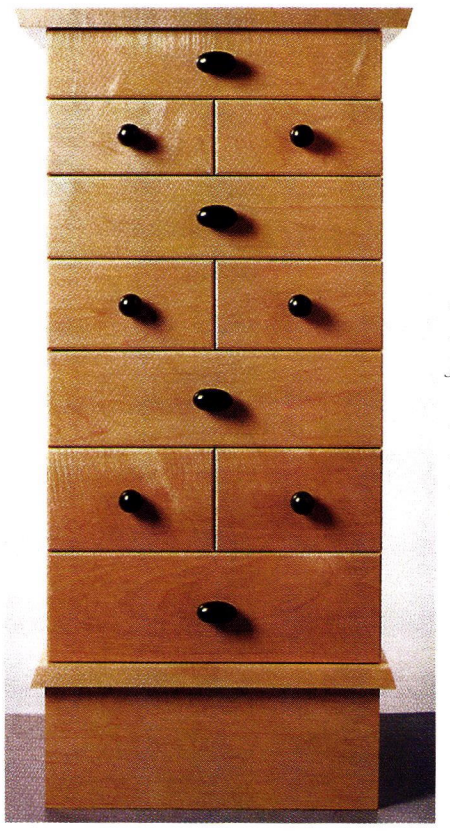

The Pagoda, a seven-drawer maple cabinet from The Golden Lion, measures 43 in. tall x 18½ in. wide x 12½ in. deep.

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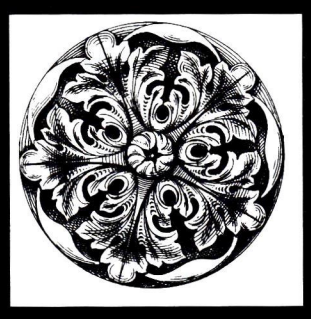
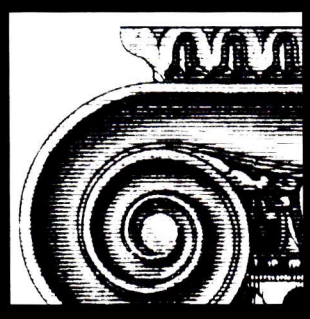

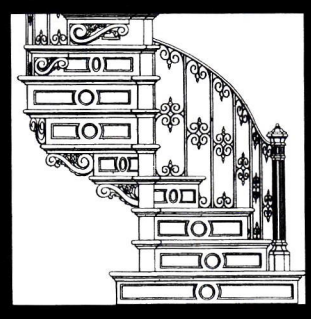

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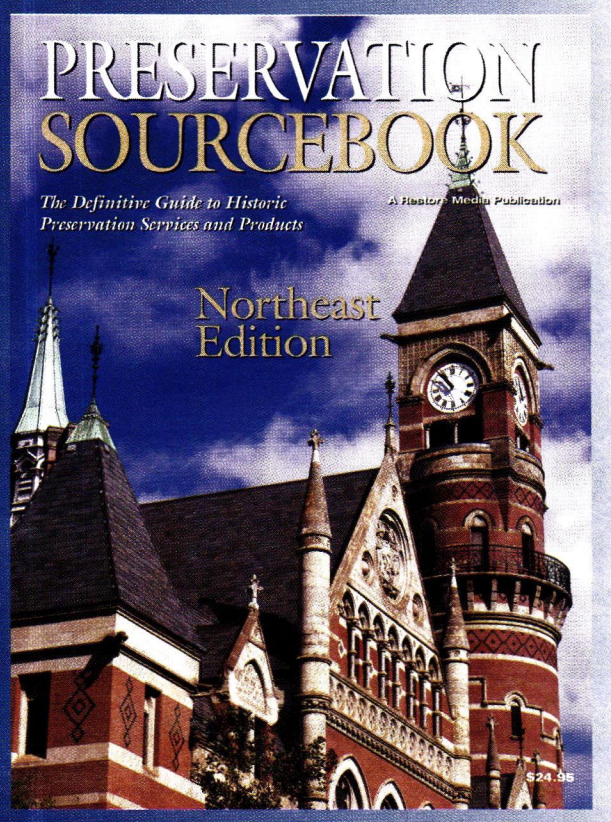

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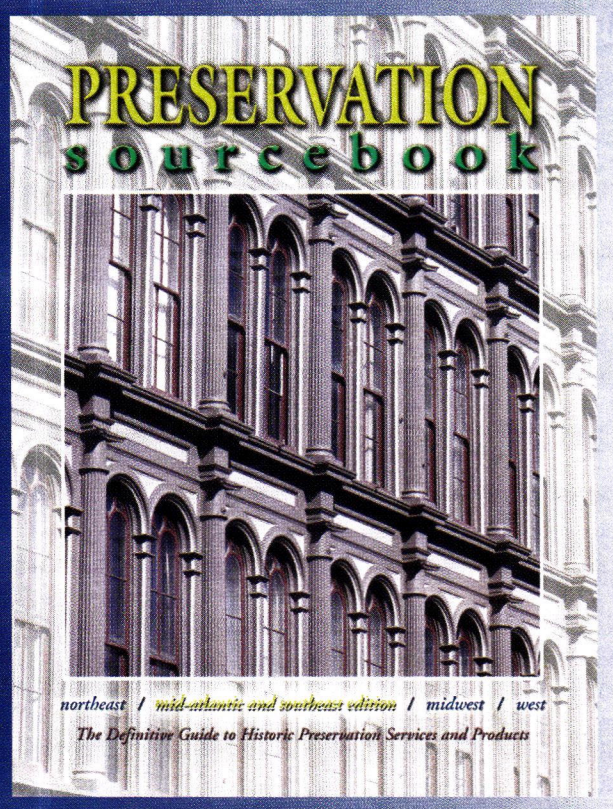

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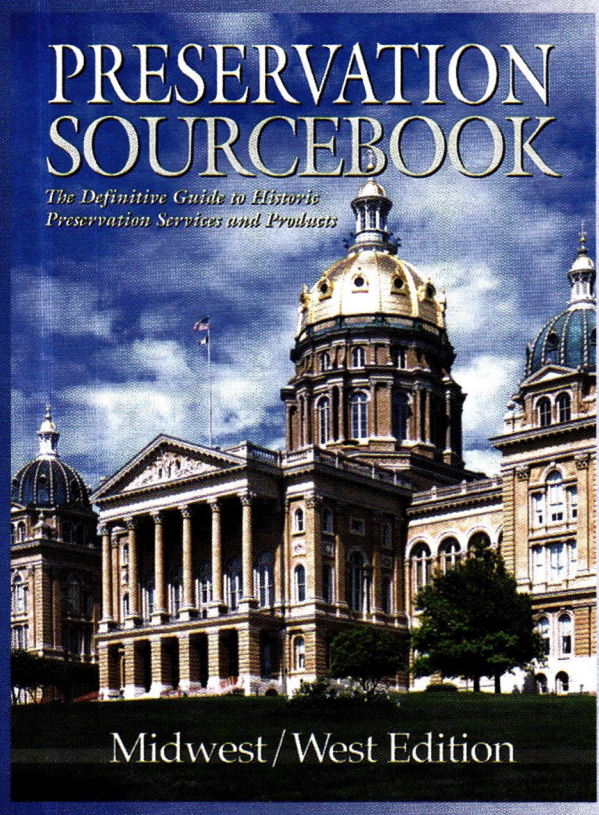

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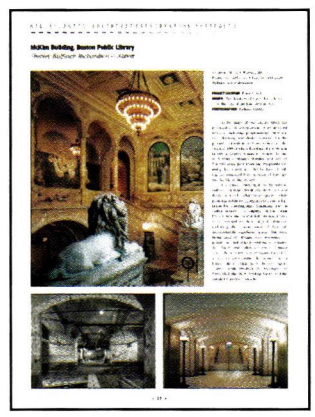

Preservation Portfolio

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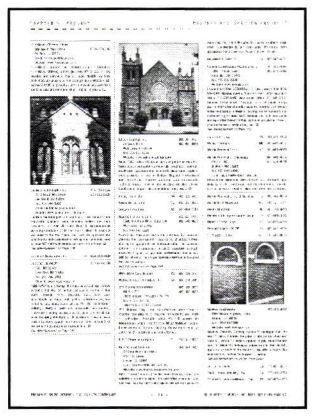

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Stock Options

Stock columns are moving up the ladder of respectability and are appearing on more new homes. *By Martha McDonald*

What came first – the availability of high-quality stock columns or an increased awareness of how to use them in new homes? Probably both began to emerge at the same time, but the reality is that stock columns have become an important part of the high-end residential landscape in the past few years and more architects are specifying them than before.

Donald Kaliszewski of UDA specified 10-in. square and 12-in. round stock Tuscan columns for some of the homes in Westbury, a mixed-income neighborhood in Portsmouth, VA. They were supplied by Troy, AL-based HB&G.

The Selection

The biggest advantage, of course, is cost. As a rule of thumb, custom columns cost about three times more than stock, according to Jeff Davis, founder and owner of Chadsworth's 1.800.Columns of Wilmington, NC, "until you get into the massive two-story columns. Then the savings are not so great. Our stock columns are mass-produced and warehoused for delivery within three to four weeks. They're available in heights up to 12 ft. and diameters up to 12 in., although we do have some 14- and 16-ft. ones."

Stock columns are available in wood and composite materials, according to Davis, who adds that most of his firm's standard columns are now made of PolyStone, a marble-dust, polyresin and fiberglass composite. "Very few people are using wood now because it needs more maintenance. With PolyStone, you get a more architecturally correct column and a higher level of detail, at the same price as wood."

One of the disadvantages of stock columns is that they are adjusted by cutting the shaft, so the proportions are not always correct. "A custom column is exactly proportioned to the overall height," says Davis. "You don't get that accuracy with a stock column."

As to what prompted the increase in the use of stock columns in the past 10 years, Davis says that it corresponds to the arrival of the use of composites for the column itself. "We introduced the PolyStone column about 12 years ago in our Authentic Replication line and it has become very popular. Now everyone offers composites."

At Manor Style in Baltimore, MD, managing partner Paul Waskey agrees that the business has shifted significantly from custom to stock and from wood to composites during the past decade. "Ten years ago when fiberglass columns were just being introduced, our business was 80% custom columns in wood and 20% stock wood. Now we sell a lot more fiberglass and it's mostly stock.

"We inventory quite a bit of 8-, 10- and 12-in.-dia. fiberglass columns," he says. "We have also started to inventory 14-in. columns because we see architects specifying this size."

Waskey estimates that stock fiberglass columns cost 30% less than custom ones, while stock wood columns cost 35 to 40% less than the custom version. "Stock fiberglass costs a bit more than stock wood columns, but they offer more of a Classical order. Stock columns in wood lack true entasis. Another advantage of fiberglass is its weight-bearing capability."

In addition to its fiberglass columns, the firm also offers DuraStyl square PVC columns, with the same base and capital options offered for the fiberglass. "The advantage of PVC is that it is lightweight, smooth and can be painted, but it doesn't bear any load. We insert a 4x4 inside as an option for load bearing," Waskey explains.

"Column use has trended upward during the last 10 years," adds Troy, AL-based HB&G marketing manager Tim Bobo, "and the trend now is toward synthetics in an overwhelming way. Seven or eight years ago, that was not the case." He also notes that the past three to four years have seen a movement toward square columns. "A large number of new homes have square columns," he says. "Traditionally these would be built in the field, but builders are finding they can buy a synthetic column and it comes with a lifetime warranty."

HB&G offers a large selection of PermaCast stock columns ranging from 6 in. dia. and 6 ft. tall up to 30 in. dia. and 30 ft. tall. "They are very close to Classical proportions," he says. "For rounds, we do our best to keep them architecturally correct. We also offer our new square PVC PermaWrap column."

Christine G.H. Franck used stock 8-in.-dia x 6-ft.-tall PolyStone Tuscan pilasters with a 4-in. return (supplied by Chadsworth's of Wilmington, NC) to surround a grouping of Kolbe & Kolbe windows on the south elevation of the Chadsworth Cottage (see page 16). The only field modifications were to bevel the plinths to fit the slope of the sills and the addition of an extra plinth to create a double plinth on the lower pilasters, giving the few extra inches of height that were needed for the design.

In the Field

Architects and designers echo many of these sentiments. "I use stock columns if I can and if the job calls for them," says Christine G.H. Franck, of Christine G.H. Franck, Inc., in New York City. "Generally they are less expensive than custom. There is not as much design flexibility as there is with custom columns, but when you're talking about a slight difference in quality of design and saving someone a lot of money, it becomes a matter of balancing priorities.

"One of the lessons I have learned is that you have to find your columns and then work around them," she says. "One of the problems is that, in many cases, it's difficult to get precise information from the manufacturers, such as how wide the base and how tall the capital really are, for example. There are also some issues with the detailing. Generally you have the shaft with the base and the capital slid into place like donuts, so you don't get a smooth connection between the base and the shaft or at the astragal – there may be a slight gap – but there are ways to get around it.

"You can even use stock columns on high-end jobs," she adds. "You design what you want, and often find a stock column, and if it works with your design, there is no reason not to use it."

In Washington, DC, Milton Grenfell, NCARB, of Grenfell Architecture, uses stock columns quite often, especially in his Traditional Neighborhood Development (TND) work, which is often in the more affordable price range.

Grenfell looks for materials that don't feel like plastic and that have a solid sound to them. "We use columns of fiberglass-reinforced polymers [FRP]," he says. "For optimal 'hand,' these typically have gypsum added to them for interior applications or marble dust for exterior applications. Each manufacturer has its own formula for these essential additives so quality varies. It

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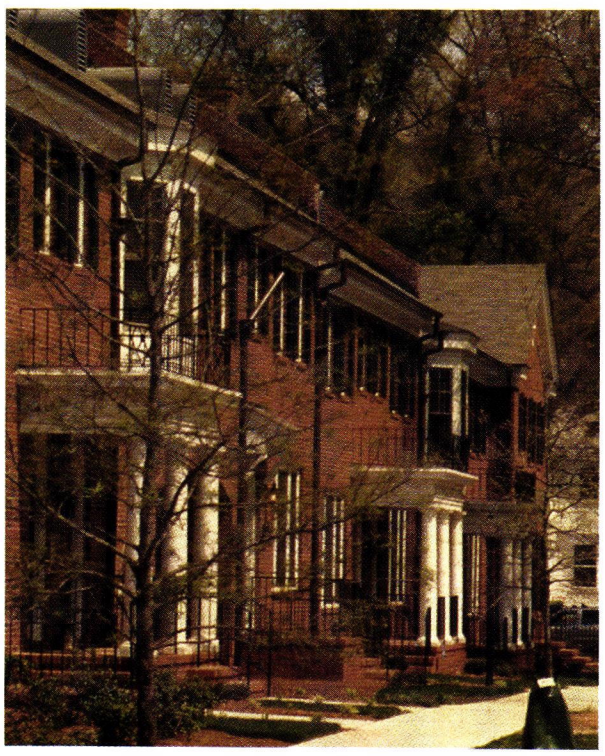
is imperative to feel the actual samples. One doesn't want columns that feel like a fiberglass bass boat."

The disadvantage of using stock columns, according to Grenfell, is that "a lot of companies make mistakes in the details. For instance, they make mistakes in the astragal and in the congé at the base. It is as if they are repeating the same sort of non-canonical builders' columns that have been around for 40 or 50 years. An application problem is that builders often erect the structure before they put the columns in, so they wind up cutting the columns as if they are some type of framing lumber, and they're not. Columns have precise proportions. If you use the right kind of stock column correctly, it can be used even on a high-end job."

At Urban Design Associates (UDA) in Pittsburgh, PA, stock columns are specified for the full range of residential work. "The quality of stock columns has improved in the past 10 years, with more manufacturers offering a greater range of items in a variety of materials," says Donald Kaliszewski, AIA. "Ten years ago, for example, no manufacturer offered a stock tapered square Craftsman-style column. Today they are available from several manufacturers. The development and availability of high-quality stock columns made of composite materials for exterior use has been a major plus for traditional architects, builders and homeowners."



Plain Tuscan columns (design No. 200 from Chadsworth's) were specified by Milton Grenfell when designing residences at Trinity Heights near Duke University in Durham, NC.

Geoffrey Mouen used stock columns for a building on the edge of the original village in Celebration, FL.

The firm generally specifies composite materials for exterior use, typically FRP composites. "They are rot-proof, insect-proof, durable and economical," says Kaliszewski. "Wood is still the best choice for interior applications if the budget allows for it."

Geoffrey Mouen of Geoffrey Mouen Architects in Celebration, FL, also uses stock columns. "I specify them when we have a builder or client who wants a maintenance-free condition and can't afford a custom column," he says. "We generally specify composite materials, such as a hard PVC or a hard kind of cast material and columns without seams. When you knock on them, they feel solid. I am wary of the ones that are seamed together because they seem hollow. There are lots of columns out there that are poorly proportioned, but there are many companies that have columns that are Classically correct. I still try to design using authentic materials, but these composite columns seem to be accepted and they last a long time and are easily assembled."

One area of concern is that the columns are used properly. "Builders have been putting the columns underneath the beam, causing the appearance that the capital is supporting all of the weight of the beam above and that looks very strange. The shaft of the column should appear to support the weight above, not the projecting detail," Mouen notes. "We need to address some of the issues of common construction in our environment today."

Gary Brewer, AIA, of Robert A.M. Stern Architects, New York, NY, agrees. "The important issue with columns is that they are used properly, not which materials are chosen," he says. "Architects and builders are becoming more fluent with columns," he adds. "Before the second World War, they were very popular with architects, but after the war they became less popular. Now architects are once again learning about columns and understanding how to use them."

Brewer explains that the columns he uses are not stock in the sense that they are warehoused, but they are ordered from catalogs. "They are stock in one sense and custom in another," he says. "I tell them the height, the order, the necking diameter and the base diameter and they work out the entasis and make the columns. I select what is architecturally appropriate and is appropriate for the budget. Stone columns are the top of the line; next tier down are cast stone or concrete columns, then wood. I have also used GFRC columns. The least expensive columns are made of fiberglass."

Brewer says he used $100 fiberglass columns on a recent project and was generally happy with them. "We stuffed them with fiberglass insulation so they wouldn't sound hollow.

"Many times we specify columns from Hartmann Sanders or an equal," Brewer says. "We have gone so far as to have columns mocked up on-site, so the owner and builder can see the difference. Normally the owner just sees the price. With the mock-ups and samples, they can see the quality and are more willing to spend the money." ■

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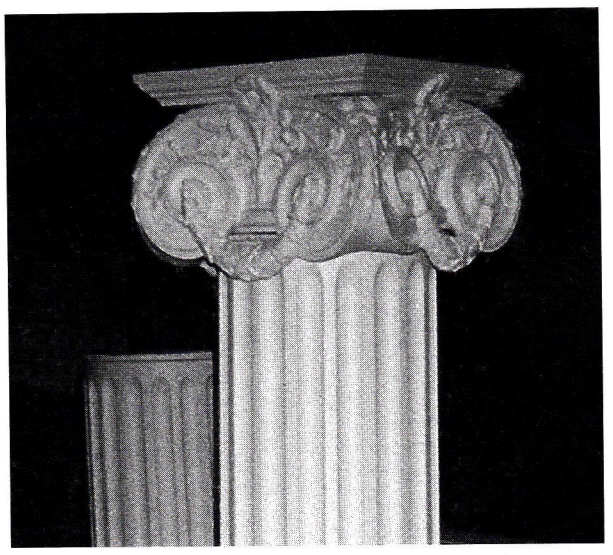

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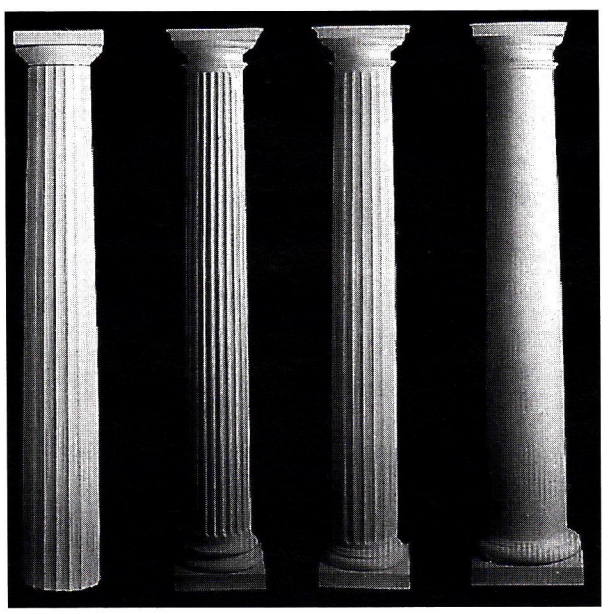

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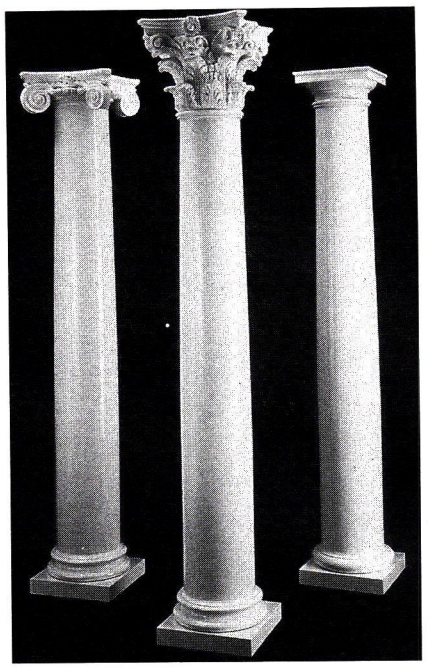

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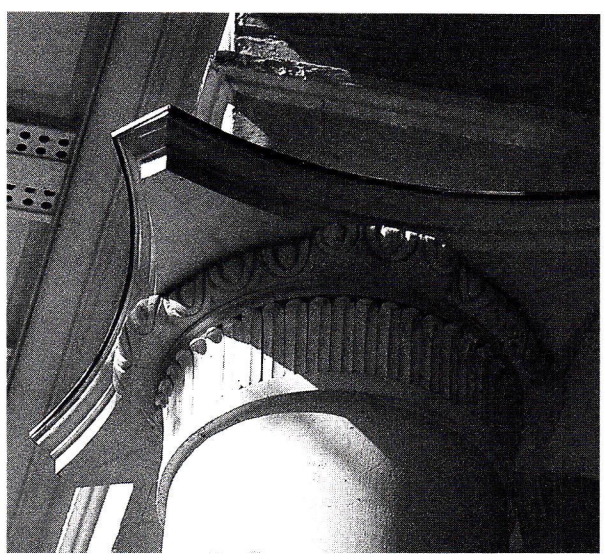

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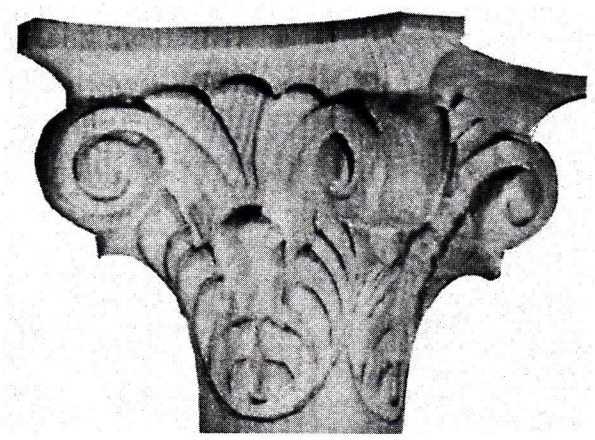

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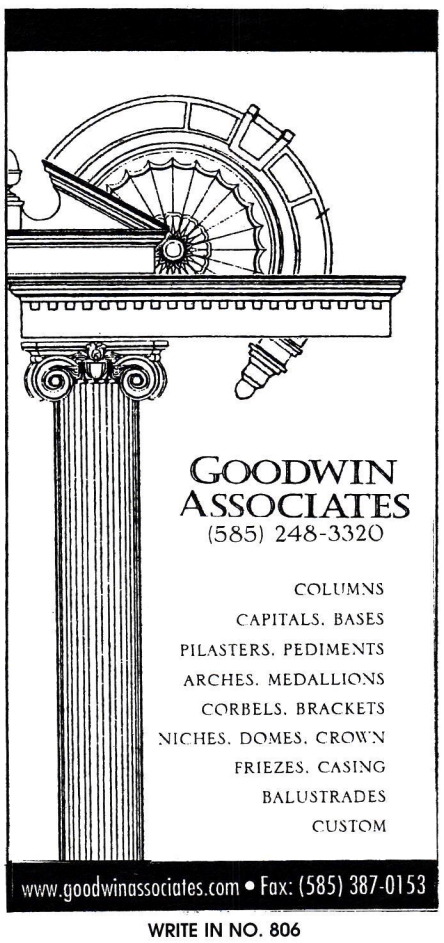

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Asselin features three different lines of windows and doors: from left to right, the Contemporaine, the Belle Epoque and the Manoir series.

Asselin SA
207-541-3626; Fax: 207-253-5359
www.asselinusa.com
Portland, ME 04101

Supplier of traditional French windows & doors: solid French oak & Moabi; classic cremone & espagnolette hardware; true-divided lites; single or insulated glazing; custom sizes; restoration; French firm.

AZEK Trimboards
877-275-2935; Fax: 570-504-1215
www.azek.com
Moosic, PA 18507

Manufacturer of cellular-PVC trim with the look & feel of lumber: standard trim dimensions, sheet sizes & bead board; cut, routed, milled & fastened using traditional woodworking tools; easily bent or shaped; will not rot, crack, split or warp; handrails, window trim, moldings & other exterior millwork.
Write in No. 338

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of hardware: cabinet hinges, knobs & handles, sash & casement hardware, window locks, shutter hardware, transom operators, andirons, escutcheons, door knockers, lever handles, locksets, push plates, doorbells & doorstops; brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
Write in No. 2930

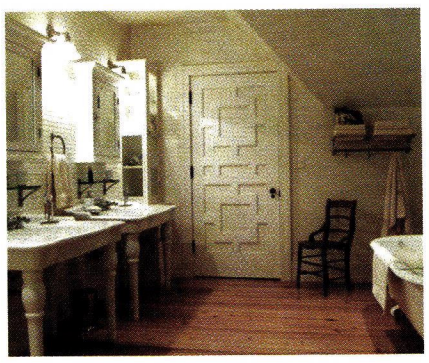
Bent Glass Design, Inc.
215-441-9101; Fax: 215-441-9190
www.bentglassdesign.com
Hatboro, PA 19040

Fabricator of architectural glass: bending, laminating & insulating capabilities; specializing in unusual glass & one-of-a-kind projects.

Bergerson fabricated this arched double door in cedar.

Bergerson Cedar Windows, Inc.
800-240-4365; Fax: 503-861-0316
www.bergersonwindow.com
Hammond, OR 97121

Manufacturer of custom, traditional & historical windows & doors since 1977: complete units, sash & storm doors & screens; crisp milling detail; shop drawings included; historic restoration; true-divided lites; sloped sills; multiple profiles; most glass types; old-growth western red cedar.
Write in No. 83



Custom dimensional MDF doors from Bolection Door can be designed for any opening.

Bolection Door
336-851-5208; Fax: 888-511-5209
www.bolectiondoor.com
Greensboro, NC 27420

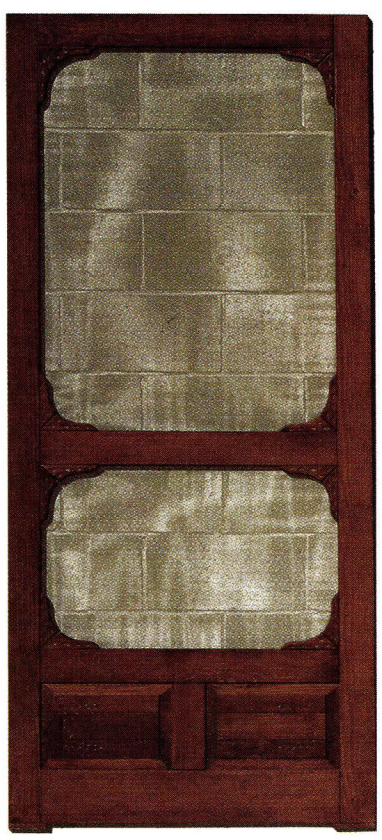
Custom fabricator of solid, one-piece doors: paneled, carved, louvered, French & pocket; MDF & poplar; any design or size.
Write in No. 519

Borano Inc.
305-776-8172; No fax
www.borano.com
Miami, FL 33139

Importer of wood doors & windows: custom, exterior & interior doors; restoration; premium-grade windows.

Charleston Hardware Company
866-958-8626; Fax: 843-958-8446
www.charlestonhardwareco.com
Charleston, SC 29401

Manufacturer of hardware reproductions for the Historic Charleston Foundation: glass doorknobs, rosettes, bin pulls, push plates & more; cast in iron, brass & bronze; hand finished; Victorian, Eastlake, Art Nouveau, Mission & Art Deco styles; many classic patterns; for modern & antique doors & shutters & windows.
Write in No. 1214



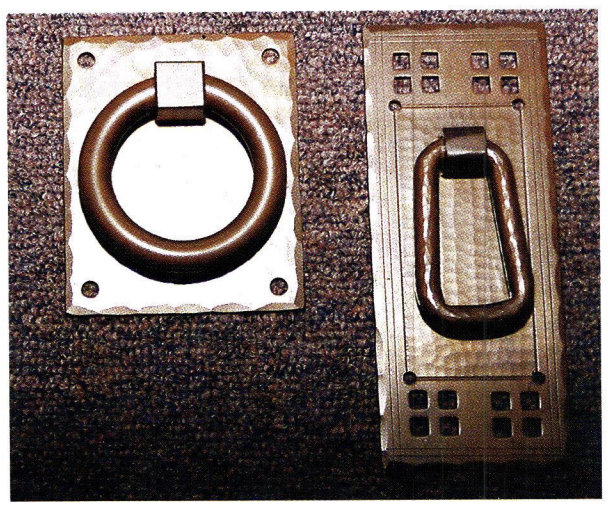
Victorian detailing is a feature of this screen door from Coppa Woodworking.

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; steel & wood security doors; wood window & door screens; pine, Douglas fir, red oak, mahogany, cedar & redwood; any color stain or paint; benches & Adirondack furniture; restoration services.
Write in No. 9600

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Manufacturer & custom fabricator of Arts & Crafts-style lighting & copper hardware: interior & exterior; chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push & kick plates, lever handles & drapery & pocket-door hardware.
Write in No. 6980



Hand-hammered Arts and Crafts-style door pulls are available from Craftsmen Hardware in various materials.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles.
Write in No. 432

The Windsor series knob and escutcheon were manufactured by Crown City.

Custom Trades International, Inc.
203-531-3493; Fax: 203-532-9727
www.sorpetalerusa.com
Greenwich, CT 06831

Custom fabricator of wood windows & doors: any wood species, finish & glazing; aluminum- & bronze-clad systems; hardware in bronze, brass & chrome; wood shutters; residential, institutional & historic properties; since 1881.
Write in No. 1143

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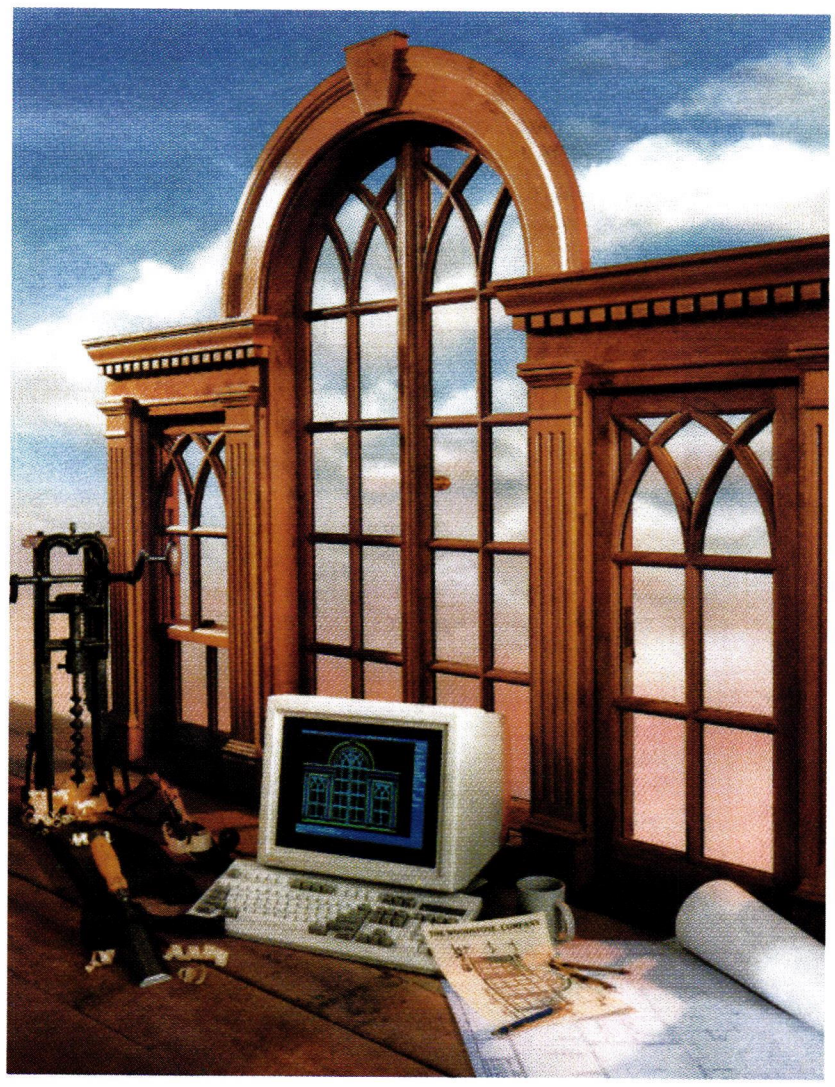

- Our products are *designed to your specifications and Hand-Crafted in the United States* using the highest grade, traditional, pegged, coped, mortise & tenon wood joinery.
- Woodstone uses the *highest grade lumber* available. We do not use finger jointed lumber.
- Our coped, mortise & tenon joinery seals against the weather and *lasts* longer, therefore we do not use corrosive fasteners, dowels, mitered or half-lap joinery in our products.
- Woodstone fabricates its sash and doors with *True Divided Lites* (TDL), not Simulated Divided Lites (SDL). *TDL Muntins as narrow as 7/8".*
- Our Insulating Glass (IG) is fabricated by hand with Edgetec's low condensation SuperSpacer® and all Woodstone IG can be certified with the *highest IGCC CBA rating with up to a 20 year limited warranty.*
- True Divided Lite fabrication allows the use of various glass types in all Woodstone *Insulating Glass, including restoration glass, stained, and bent glass.*
- We preservative dip and apply finish to all of the wooden elements in our windows and doors *before* final assembly to protect all surfaces.
- Woodstone windows and doors have proven performance, including *the best air infiltration specifications* for traditional weight & pulley double hung windows available. *Impact resistant* sash and doors are also available.

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WRITE IN NO. 8430

Davenport Hardware Co.
831-458-3325; Fax: 831-457-2282
www.davenporthardware.com
Davenport, CA 95017

Supplier of period door & window hardware: distributor of P.E. Guerin, E.R. Butler, Valli & Valli, Baldwin, Rocky Mountain & most major manufacturers; sales, consultation, specifications & hardware schedules.
Write in No. 374

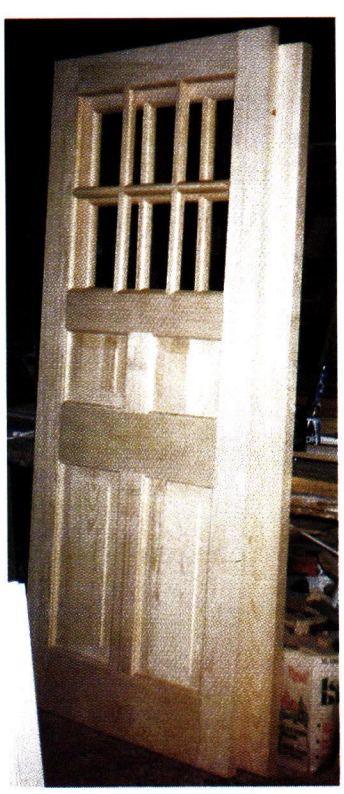
Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament since 1893: cornice moldings, columns, capitals, mantels, door & window surrounds, ornamental ceilings, ceiling medallions, niches, domes, brackets & corbels; plaster of Paris, compo & wood; set of 6 catalogs $35.
Write in No. 210

The window shapes, sizes and clustering found in this garage door from Designer Doors complement the detail, character and quality of this French Country-style home.

Designer Doors, Inc.
800-241-0525; Fax: 715-426-4999
www.designerdoors.com
River Falls, WI 54022

Manufacturer of historically styled, overhead wood garage doors & matching entryways: many replicate carriage & vintage swing & folding doors that function as overhead doors; barn-door style; matching service for doors; clear-grade western red cedar, Douglas fir & other species as specified; hand crafted; stock & custom products.
Write in No. 109



Wood doors and entryways are the specialty of Drums Sash & Door.

Drums Sash & Door Co., Inc.
570-788-1145; Fax: 570-788-3007
www.drumssashanddoor.com
Drums, PA 18222

Custom fabricator of replacement sash: entryways, doors, windows, raised-panel shutters & storm & screen doors; all sizes & layouts; large choice of profiles & woods; combination storm & screen doors with aluminum or brass wire; crossbuck combinations; pine, red oak, birch & Spanish cedar.
Write in No. 1139

Dubuque Sash & Door Mfg.
319-557-8851; Fax: 319-557-8852
950 Jackson Street
Dubuque, IA 52001

Custom manufacturer of interior & exterior doors: replication of any style, size or shape; replacement sash, storm windows & screens; historical storefronts; furniture; finishing.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; preservation & restoration services; consultation services.
Write in No. 2260

This traditionally styled, ornate door handle and matching escutcheon are the work of E.R. Butler.

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
2303 Kennedy St. NE
Minneapolis, MN 55413

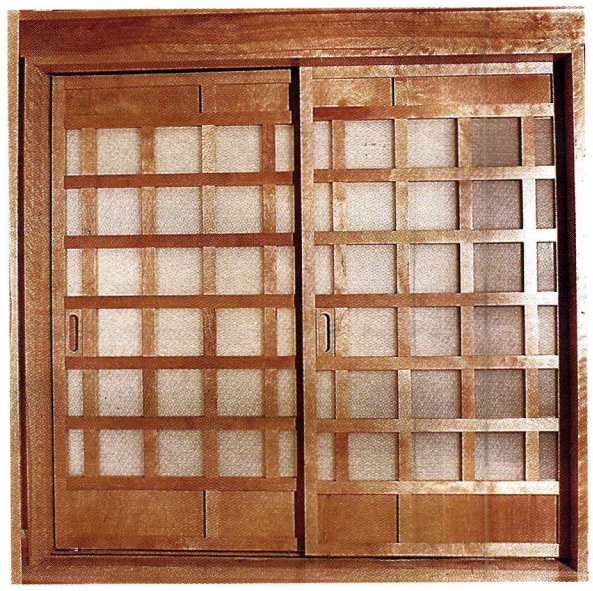
Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine cellar doors; most wood species.
Write in No. 298

GlassCraft Door Company
800-766-2196; Fax: 713-690-0009
www.gcdoor.com
Houston, TX 77043

Manufacturer & supplier of entry doors, transoms, sidelites & windows: decorative glass, wrought iron & ornamental steel; mahogany, alder, oak, Spanish cedar & other wood species; pre-finished & pre-hung units.

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Distributor & supplier of interior & exterior millwork: stock & custom balustrade systems; ornamental ceilings, cornice moldings, columns, capitals, door & window surrounds, brackets, corbels, ceiling medallions, niches, domes, crowns & frieze moldings; wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer.
Write in No. 806



This pair of pocket doors, model #104 from Grabill, features birch and obscured safety glass.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: lift-&-slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.
Write in No. 1910

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: bathroom fixtures & accessories; furniture, door, bath & builders hardware; Louis XIV, Art Deco & other styles; tables & objets d'art; hand-crafted sconces & lighting fixtures; since 1857; catalog $25.
Write in No. 343

Historic Doors by Hendricks
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction.
Write in No. 3570

This 8x18-ft. entryway was fabricated by Historic Doors by Hendricks in paint-grade mahogany.

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WRITE IN NO. 432

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, gazebos, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
Write in No. 1210

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet & bath hardware: stair rods & dust corners; push-button switches; brass tube, solid brass & plated steel; original antique & vintage reproductions; Victorian & Arts & Crafts.
Write in No. 339

Hugo Mesa Studio
802-586-7537; Fax: 802-472-6572
www.hugomesastudio.com
Craftsbury, VT 05826

Custom crafter of hand-chiseled & -carved doors & other architectural elements: windows, mirrors, mantels & furniture.
Write in No. 1403

Innerglass supplies interior storm windows designed to eliminate drafts and reduce sound infiltration.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: automatically conforms to opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options; easy do-it-yourself installation.
Write in No. 909

J.S. Benson Woodworking & Design
800-339-3515; Fax: 802-254-4874
www.jsbensonwoodworking.com
Brattleboro, VT 05301

Custom designer of stavecore doors & windows: made of 100% recycled & salvaged materials; mortise-&-tenon joinery; hydraulic pressing; custom veneer work & hardware.
Write in No. 1397

Jack Arnold – European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74133

Manufacturer of custom copper chimney pots: patina finish; UL-listed iron lanterns & other lighting fixtures; cast-stone fireplaces; French country cabinetry; custom windows.
Write in No. 1379

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
1934-40 N. Front St.
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; stable hinges, shutter dogs, pull rings, door latches, slide bolts & more; new reproduction hardware; wrought steel with black finish & wrought iron.
Write in No. 1240

John F. Graney Metal Design, LLC
413-528-6744; Fax: 413-528-6749
www.johngraneymetaldesign.com
Great Barrington, MA 01230

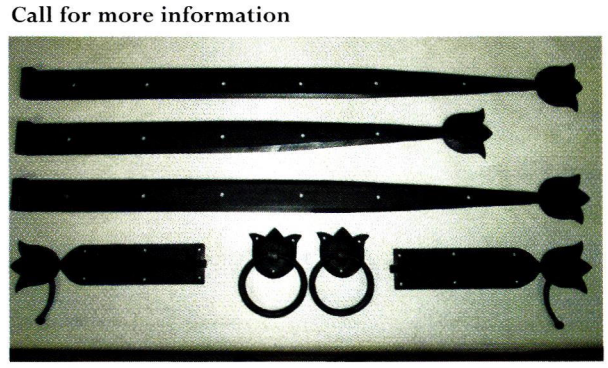
Custom fabricator of forged metalwork in Classical & other styles: benches, gazebos, railings, gates, entryways, garden furniture, lighting & mailboxes; gold-leaf & exotic finishes; design & installation service; historical restoration.
Write in No. 4840

Johnson Millwork, Inc.
860-267-4693; Fax: 860-267-1611
www.johnsonmillwork.com
East Hampton, CT 06424

Manufacturer of custom period-style wood windows, doors & entryways since 1950: porch parts; turned posts to 12 ft., railings, balusters, circular & elliptical work; replications.
Call for more information

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of hardware: functional & dummy, straight or curved strap hinges, various designs of HL hinges, cane & drop surface bolts, locks, locksets, custom butt hinges, knockers & sash locks; gate, garage, cabinet, bath & shutter hardware; fireplace grates, tools & accessories; weathervanes; hand-forged & cast-bronze thumb-latch sets, dummy handles & pulls; hand-forged steel, wrought iron/steel & cast brass/bronze; repair, custom restoration & reproduction; brochure $5.
Call for more information



These tulip finial strap hinges, door pulls and drop bolts were designed and fabricated by Kayne & Son.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, balustrades, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

Kingsland Co. Doors
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

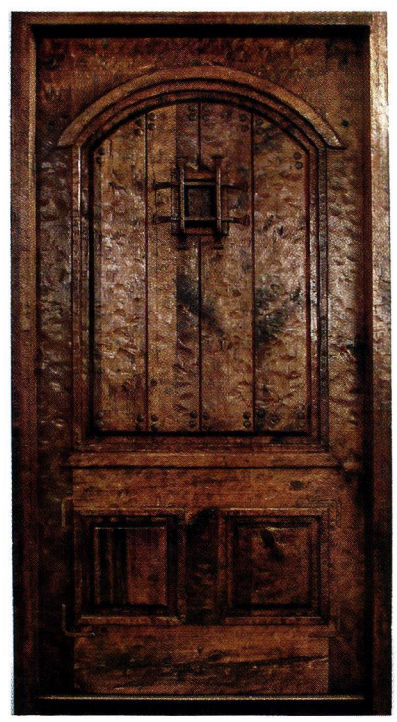
Manufacturer of custom-designed entryways: doors, jambs & thresholds in Honduras mahogany; single & insulated glass, true-divided lites, leaded-glass sidelites & transoms; screen & storm doors & removable panel-screen porch enclosures with an option for glass.
Write in No. 4573 for doors; 4574 for screens

Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Manufacturer of exterior shutters in Honduras mahogany: louvered, raised-panel, cutouts & reproductions; mortise-&-tenon construction; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
Write in No. 196

Kolson, Inc.
516-487-1224; Fax: 516-487-1231
www.kolson.com
Great Neck, NY 11023

Distributor of interior & exterior door hardware in every style & finish: cremone bolts, registers & grilles, hinges & push plates; casement & transom, decorative door & cabinet, custom & reproduction hardware; cast, forged & wrought iron; glass, porcelain & crystal door & cabinet hardware; kitchen & bath fittings & fixtures, including tubs, toilets, bidets, sinks, faucets, mirrors, bathroom lighting, medicine cabinets & bath accessories in every style and finish.
Write in No. 3760



The Santa Fe door from La Compania Antigua was made with 150-year-old salvaged lumber from a timber-frame barn.

La Compania Antigua
505-471-2971; Fax: 505-471-3648
www.lacompaniaantigua.com
Santa Fe, NM 87505

Supplier of custom wood doors & furnishings: garage doors; swing-out operating, barn-door style, sliding-door operating & matching entry doors; look of antiquity & Southwest style with antique finishes.
Write in No. 820

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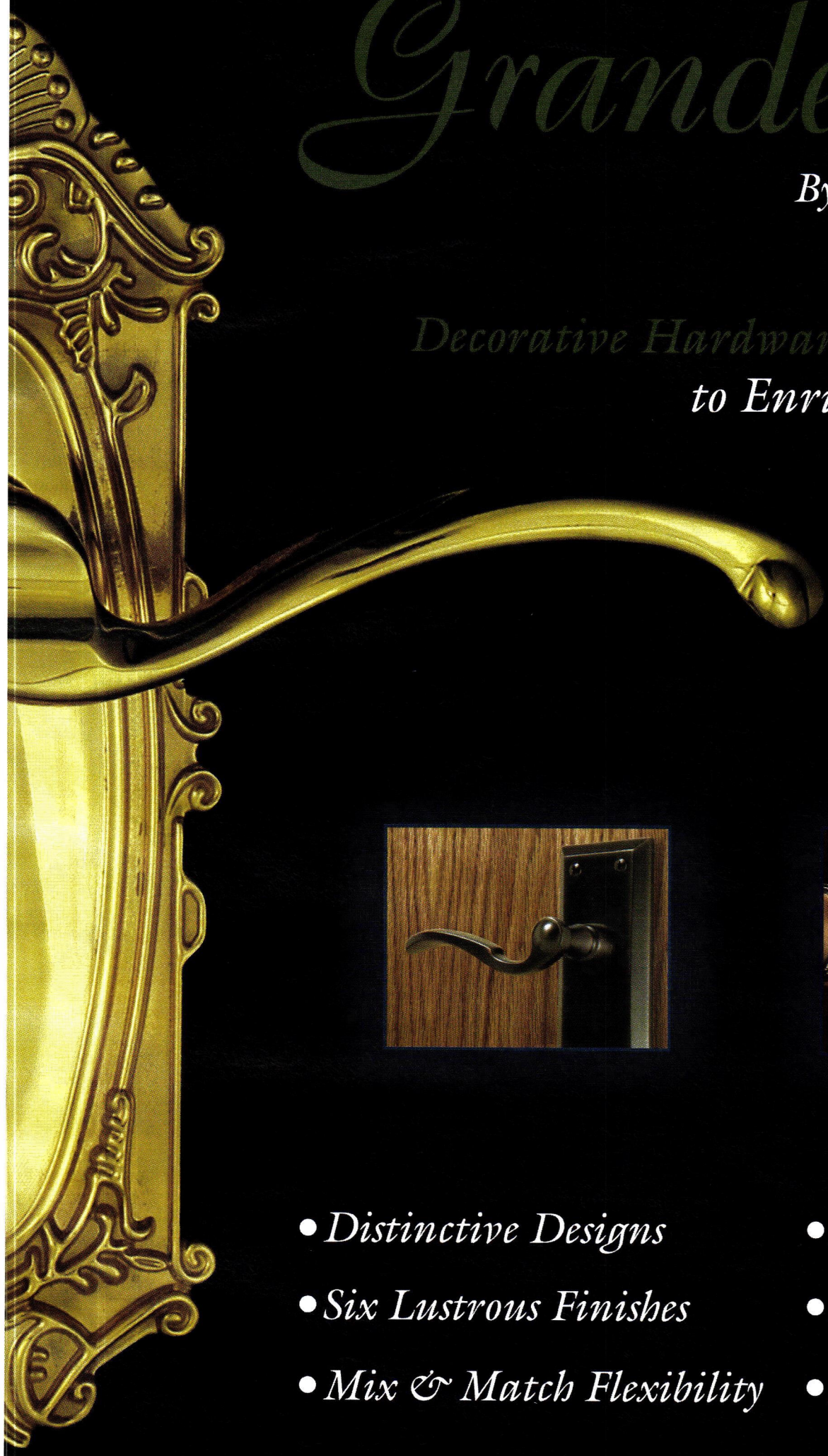

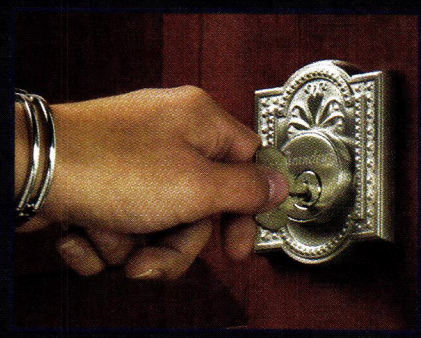

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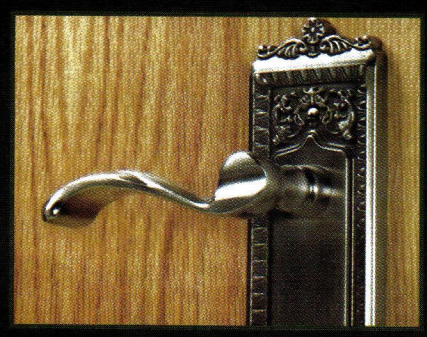


Locate your Grandeur dealer at www.grandeur-nw.com or call us at 800.522.7336

WRITE IN NO. 1400

Laser-Crafts
518-695-6147; Fax: 518-695-6148
www.laser-crafts.com
Victory Mills, NY 12884

Laser-cutting services: entry & interior custom radius doors; parquet door medallions & borders; glass engraving; non-metal laser work.
Write in No. 1309

Lehmann Glass Studio
510-465-7158; Fax: Same as phone
www.lehmannglass.com
Oakland, CA 94607

Custom fabricator of wheel-cut architectural & art glass: reproduction of original to match existing panels; for residential & commercial interiors.
Write in No. 4730

This door panel was created by Lehmann Glass using wheel-cutting technology for a building in Chicago, IL.

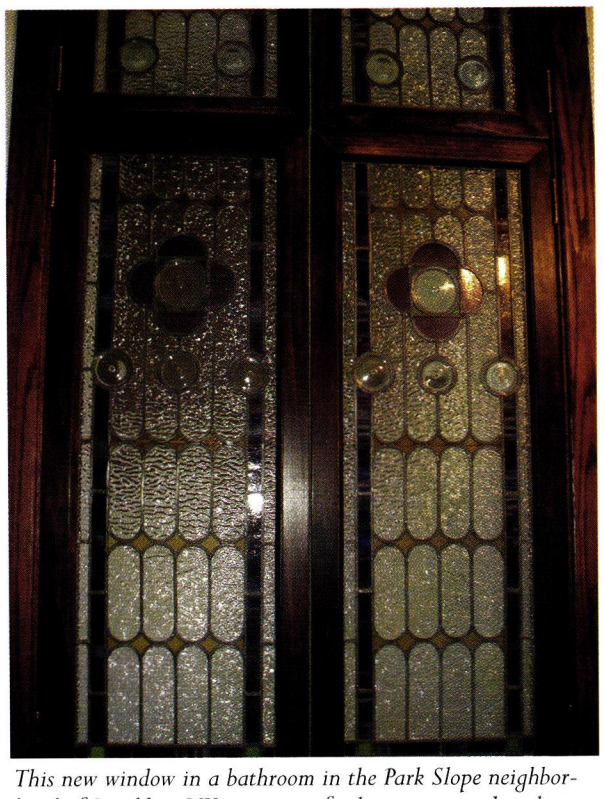
Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of door, cabinet, window, shutter & other hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons, bell pulls & mailbox hardware; lanterns; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.
Write in No. 7600

These lever-style door handles were manufactured by Maguire Iron in wrought iron.

Michael Davis Stained Glass
718-383-3712; Fax: 718-706-1169
www.michaeldavisstainedglass.com
Long Island City, NY 11101

Art-glass studio: vases, stained-glass windows & lighting; blown commissions & replications; cast- & stained-glass restoration; architectural installations & consultations.
Call for more information



This new window in a bathroom in the Park Slope neighborhood of Brooklyn, NY, was part of a larger project done by Michael Davis Stained Glass on a house with Victorian details.

Moulding Associates, Inc. (MAi)
800-394-6680; Fax: 972-487-6584
www.maidoors.com
Wylie, TX 75098

Manufacturer of interior & exterior doors of various hardwoods: grand entryways, TDL & panel in round top, eyebrow & traditional; insulated, beveled & art-glass panels, sidelites & transoms; Biltmore Estate licensee for exclusive door designs & newels, grand newels & baluster stair parts; pre-hanging & pre-finishing in a variety of stains.

Nanz Custom Hardware, Inc.
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style residential door & window hardware: Gothic to modern; specialized finishes; works directly with architects, designers & builders; consultation, specification & restoration services.
Write in No. 1150

This lever handle is model #2055 from Nanz' line of period-style door hardware.

New Beginnings LLC
909-989-2900; No fax
www.newbeginningsllc.com
Rancho Cucamonga, CA 91730

Custom fabricator of products made from reclaimed wood: hand-crafted wide-plank flooring, doors & barn siding; heart pine, white pine, oak, hickory & other species; custom milling.
Write in No. 1416

Nostalgic Warehouse
303-355-2344; Fax: 303-355-1499
www.nostalgicwarehouse.com
Denver, CO 80216

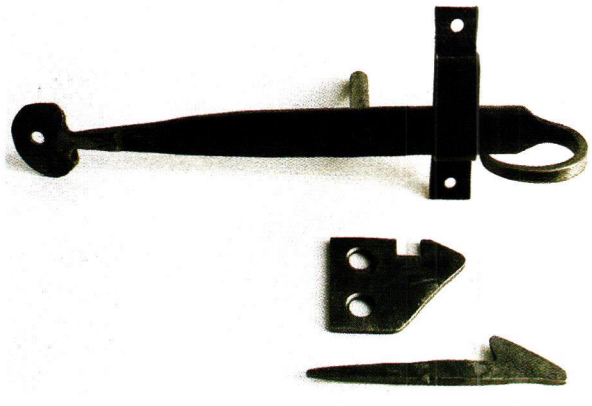
Supplier of solid-brass vintage door hardware: more than 20 door-set patterns with coordinating cabinet hardware & accessories; for new construction & historic renovation projects; complete list of North American dealers on web site.
Write in No. 1400

Notting Hill Decorative Hardware
262-248-8890; Fax: 262-248-7876
www.nottinghill-usa.com
Lake Geneva, WI 53147

Distributor of knobs, hinge plates & pulls for cabinetry & furniture: hand-cast pewter or bronze with additional plating options; brass, copper, nickel & gold finishes; semi-precious stones, enamel & hand tinting; Arts & Crafts, Art Nouveau, Victorian & other styles.
Write in No. 319

Old Smithy Shop
603-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03033

Manufacturer of forged Early American & late-19th-century hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, cockshead & pintle strap hinges & door knockers; window locks & pins & curtain holdbacks & rods; consultations; wrought iron.
Write in No. 285



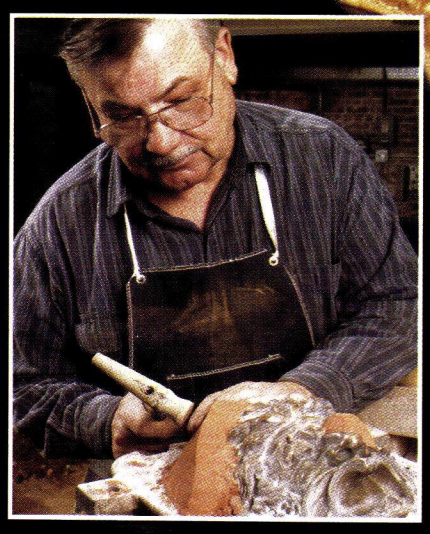
Early American-style closet assemblies, created in the forge at Old Smithy Shop, are available in three finishes with a loop or a knob.

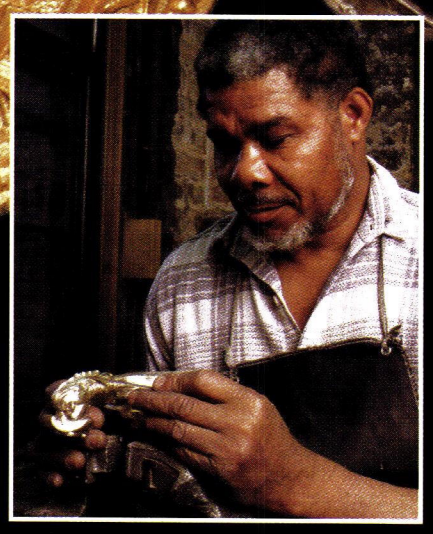
Parrett Windows
800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

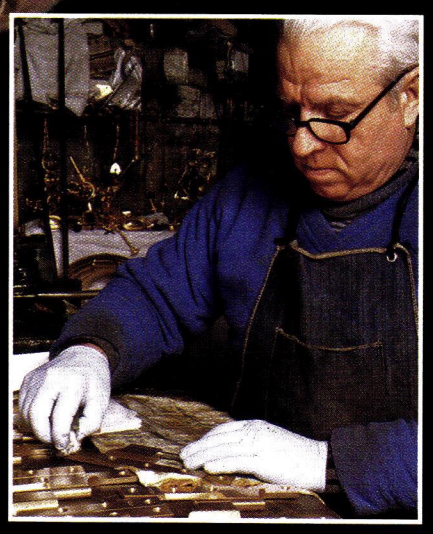
Manufacturer of hand-crafted custom wood & clad-wood windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; residential, commercial, church & historical replication; nationwide distribution.
Write in No. 3003

The double-hung windows of this building were custom designed by Parrett Windows and installed with weight-and-pulley sash and balance systems.

For generations our hands have crafted your imagination.







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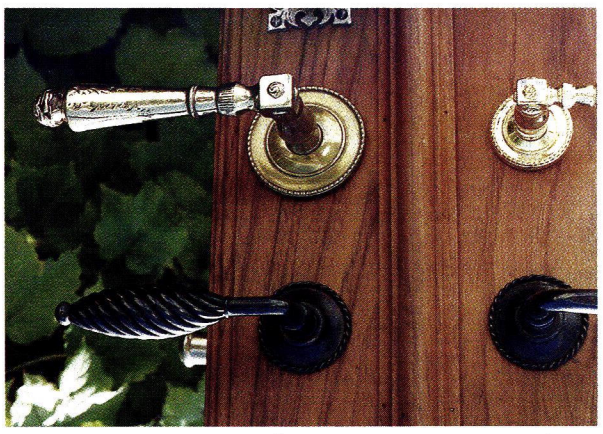

Patten Design custom manufactures doorknobs and lever handles in many period styles.

Patten Design
714-894-0131; Fax: 714-894-0031
www.pattendesign.com
Huntington Beach, CA 92649

Manufacturer of custom door & window hardware: knobs, levers, locksets, pulls, hinges, cremones & escutcheons; non-ferrous metals & stainless steel; all styles; large & small runs.
Write in No. 1520

Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys & chains, casement stays, locks, lifts, storm/screen hangers, bronze screen wire & sash weights; door hardware; same-day shipping for most items.
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Powell Cabinet & Fixture Co.
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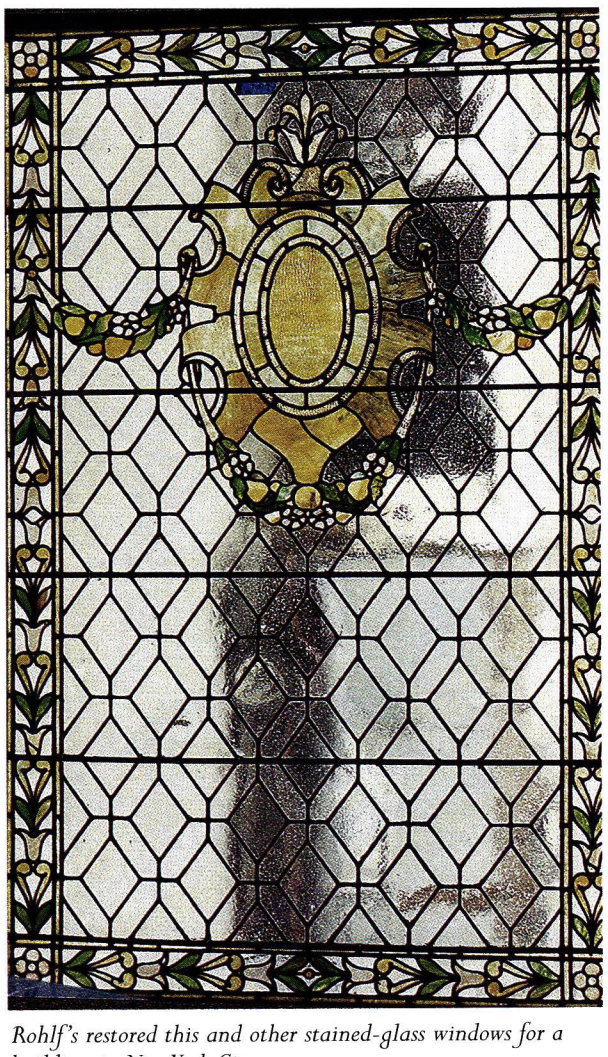
www.powellcabinet.com
Sparks, NV 89431

Supplier of complete interior installations: walls, ceiling detail, special doors & trim, cabinets, casegoods & built-ins; complete drawings & details; coordination of work with all trades.
Write in No. 1404



Rohlf's restored this and other stained-glass windows for a building in New York City.

Rohlf's Stained & Leaded Glass Studio, Inc.
800-969-4106; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Custom fabricator of art glass: leaded- & colored-glass patterns; antique stained, leaded & painted/fired glass; protective & storm glazing; beveled, etched/sandblasted & fused/slumped glass; new designs & replication of historical patterns; systems for restoring casement windows; custom designs & stained-glass repair/restoration.
Write in No. 6240

Seawright Custom Precast, Inc.
760-398-1515; Fax: 760-398-1008
www.scpcinc.com
Coachella, CA 92236

Manufacturer of architectural precast-concrete & GFRC products: non-load-bearing columns, balustrades, benches, door & window trim, wall & pier caps, planter bowls & pots, fireplace surrounds & mantels, cornices, base moldings, pool coping & pavers; Adoquin/Cantera stone; stock molds & custom manufacturing.
Write in No. 1154

75-year-old steel casement windows were salvaged, restored and incorporated into this home by Seekircher.

Seekircher Steel Window Repair Corp.
914-725-1904; Fax: 914-725-1122
2 Weaver St.
Scarsdale, NY 10583

Repairer of steel casement windows: repairs done on location; more than 7,000 steel windows annually in 26 states; large collection of vintage steel casement windows, doors & hardware for renovations & additions; family-owned business established in 1977.
Write in No. 3590

This door from Sheppard Door & Glass features model #CMC-1 sidelites and window.

Sheppard Doors & Glass
713-807-1444; Fax: 713-807-1448
www.craftsmandoor.com
Houston, TX 77098

Manufacturer of stained- & leaded-glass doors, paneled doors, sidelites, transoms & entryways: Craftsman, Victorian & Southwest styles; custom stained & leaded glass; mostly mahogany; doorknobs, hinges, lever handles, locksets & thresholds; brass & plated brass.

Shutter Depot
706-672-1214; Fax: 706-672-1122
www.shutterdepot.com
Greenville, GA 30222

Supplier of interior & exterior shutters & shutter hardware: 2½-in. movable louvers; raised-panel & fixed louvers; finished & unfinished.
Write in No. 6830

This traditional-style hanging storm window was designed and built by SpencerWorks.

SpencerWorks
402-499-7848; Fax: 402-474-4214
www.spencerworks.com
Lincoln, NE 68508

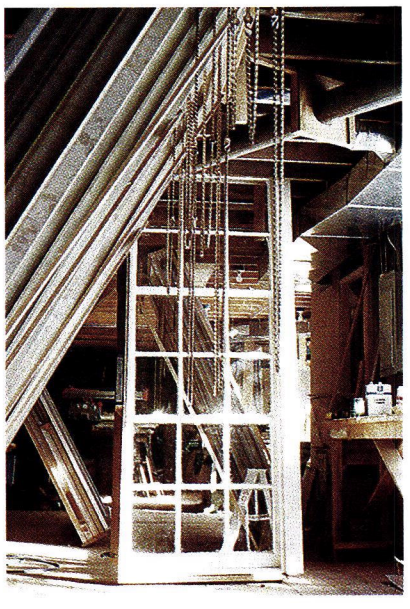
Designer & manufacturer of storm windows & historic replica storm-window hangers: hangers are laser cut in 16-gauge steel.

Sperlich Art Glass & Doors, Inc.
786-388-7522; Fax: 786-388-7523
www.sperlich.com
Miami, FL 33155

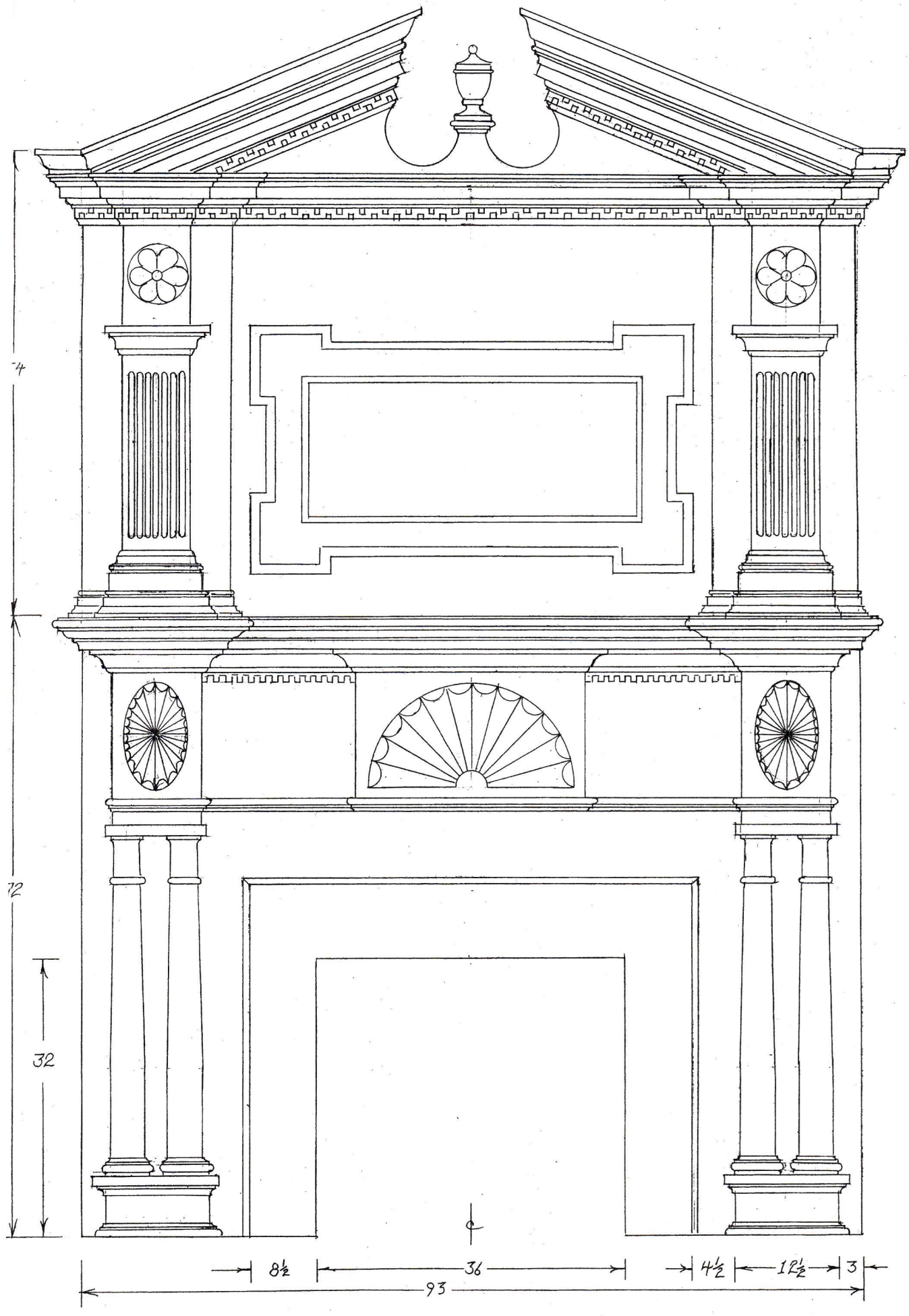
Custom fabricator of insulated leaded, beveled & stained art-glass doors, windows, sidelites, transoms & complete entryways: mahogany, fir, walnut, teak, oak, maple & more; any style; aluminum impact doors with insulated custom art glass & lighting; made in Germany.
Write in No. 1371

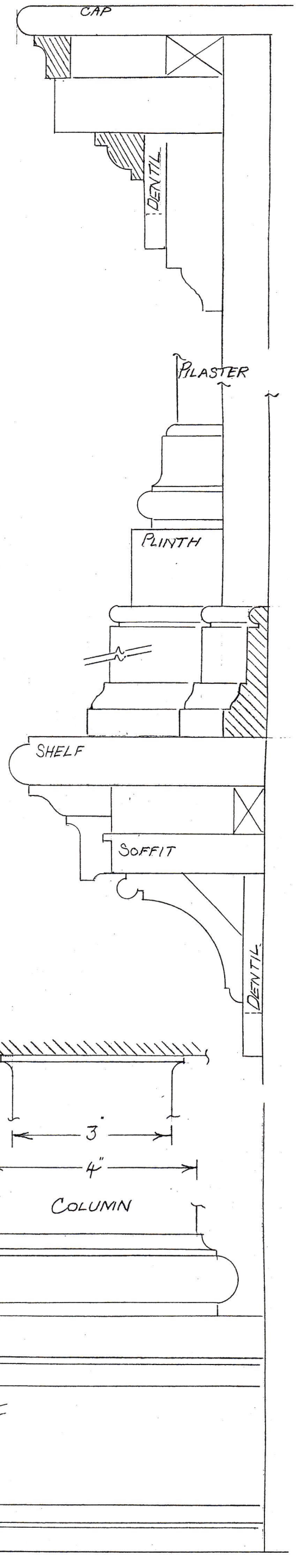
Sun Architectural Woodworks
207-625-7000; Fax: 207-625-4444
www.sunarchitecturalwood.com
West Baldwin, ME 04091

Custom designer & fabricator of residential millwork: doors & entrances, panel walls & wainscoting, fireplace façades, functional cabinets & libraries; Palladian & double-hung windows.
Write in No. 2684 for entryways; 619 for windows



Sun Architectural custom designed and built this wood door with 3x6 lites.





Sun Architectural Woodworks, Inc.

West Baldwin, Maine: 04091 Ph: 207+625-7000 Fax: 207+625-4444

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www.superiormoulding.com
Van Nuys, CA 91411

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Write in No. 138

The Bilco Company
203-934-6363; Fax: 203-933-8478
www.bilco.com
New Haven, CT 06505

Manufacturer of easy-to-operate steel & polycarbonate basement doors, emergency egress window wells & vinyl basement windows.
Write in No. 1363

The Golden Lion imports European hardware and accessories in traditional styles.

The Golden Lion, Inc.
310-398-2848; Fax: 310-398-0605
www.thegoldenlion.com
Los Angeles, CA 90066

Importer of European door, window, shutter & furniture hardware: key plates, pulls, sliding bolts, decorative hinges, nails, accessories, knobs, locksets, hinges, door knockers, doorbells, push plates, lever handles, cremone bolts & cabinet hardware; polished steel, patinas, rust, polished brass, antique brass, bronze, iron, wrought iron & wood; hardware restoration services; surface-mounted locks, brass moldings & galleries.
Write in No. 115

Hand-crafted Victorian doors are a specialty of The Wood Factory.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos, porch posts, spandrels, running trim, gable ornament, cresting, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

Thermo-Press Corp. (VA)
800-827-9147; No fax
www.thermopresscorp.com
Richmond, VA 23230

Manufacturer of interior storm windows for historic properties & building renovations: full range of storm window types; attach with Velcro; inter-gasket seal.

Timberlane Woodcrafters, Inc.
800-250-2221; Fax: 215-616-0753
www.timberlane.com
North Wales, PA 19454

Manufacturer of hand-crafted custom exterior & interior wood shutters: custom sizes in more than 25 historically accurate standard styles; solid kiln-dried western red cedar; traditional mortise-&-tenon joinery & hardwood peg assembly; complementary capping; custom hand-forged tie-backs, hinges, bolts, locks, rings & other reproduction shutter hardware; full catalog online.
Write in No. 1056

Shutters manufactured by Timberlane provide the finishing touch for this Colonial-style home.

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www.dlawlesshardware.com
Olney, IL 62450

Fabricator of antique reproduction glass: concave & convex glass panels & shelving for the furniture trade; replacement glass for antique furniture & picture frames; decorative glass for windows.
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Van Dyke's Restorers
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www.vandykes.com
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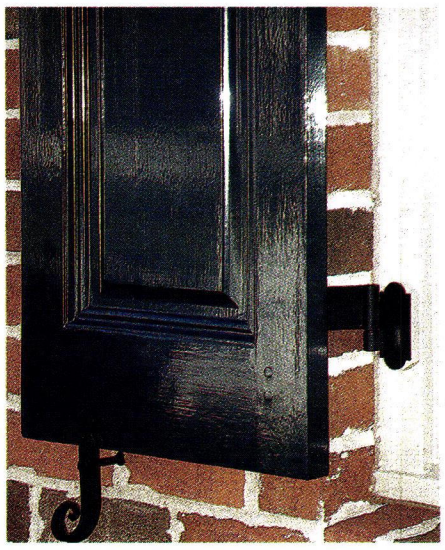
Write in No. 453

Vixen Hill
800-423-2766; Fax: 610-286-0051
www.vixenhill.com
Elverson, PA 19520

Manufacturer of blind-pocketed & teak-pegged shutters: custom sizes in more than 40 styles; louvered & paneled; shutter hardware.
Write in No. 1230



Vixen Hill uses clear old-growth western red cedar to create shutters that can be painted or lightly finished.

Wiemann Ironworks
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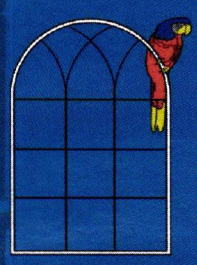

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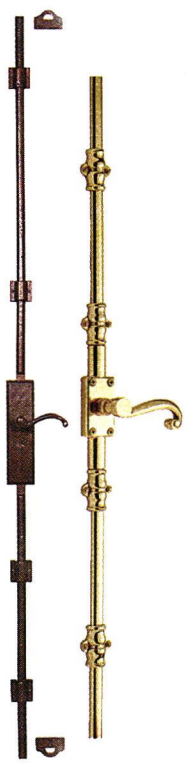

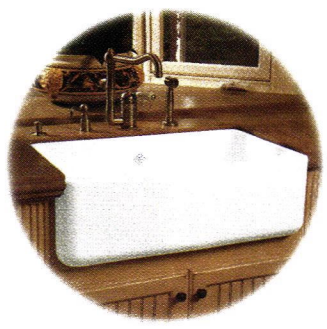

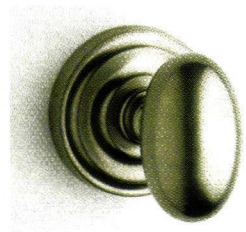

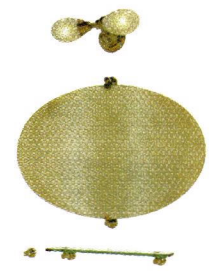

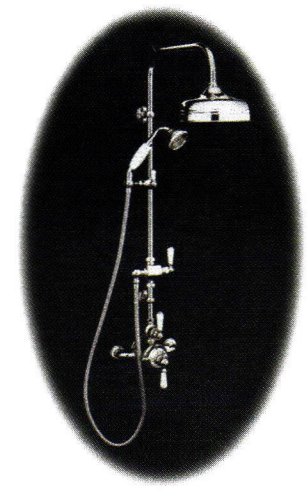

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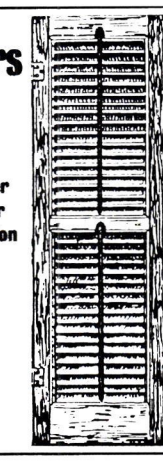

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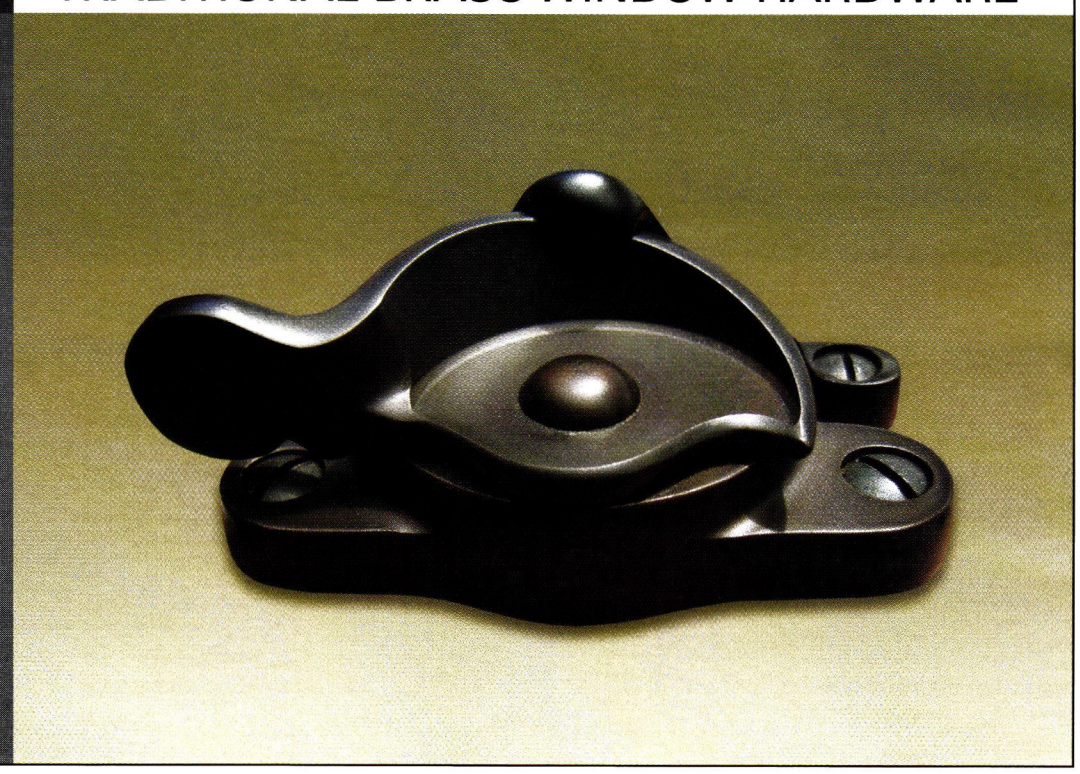

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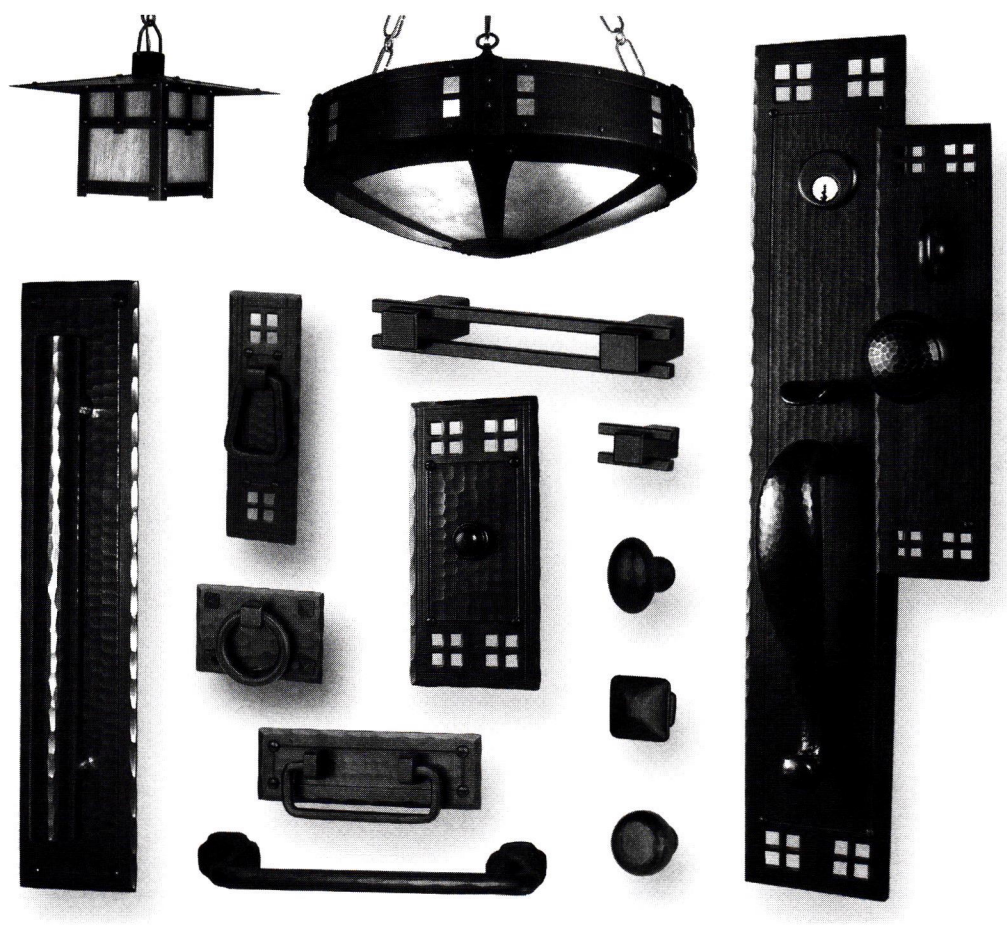

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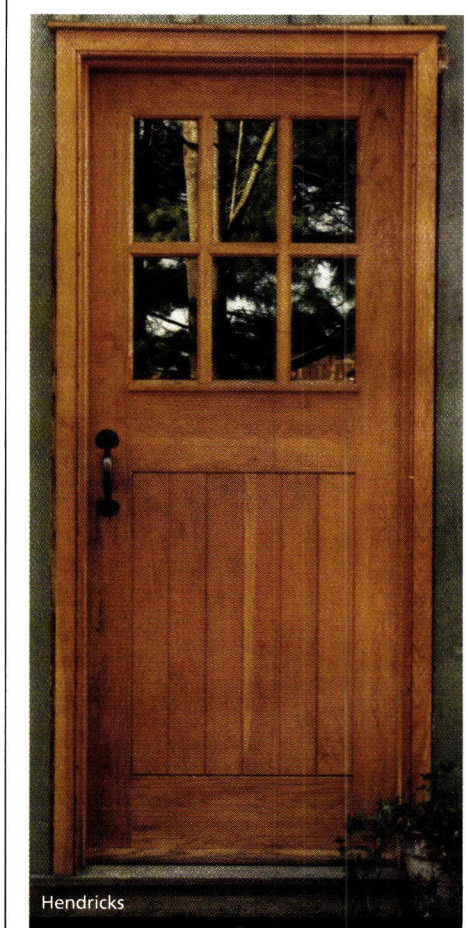

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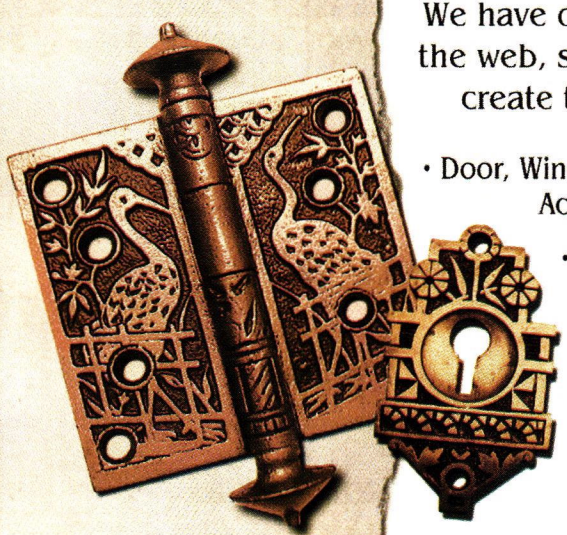

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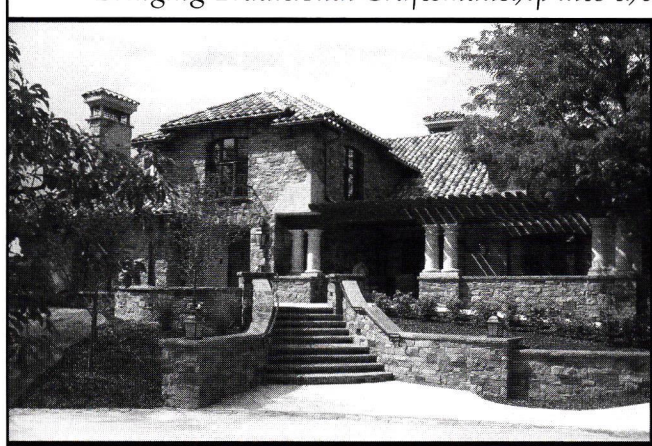

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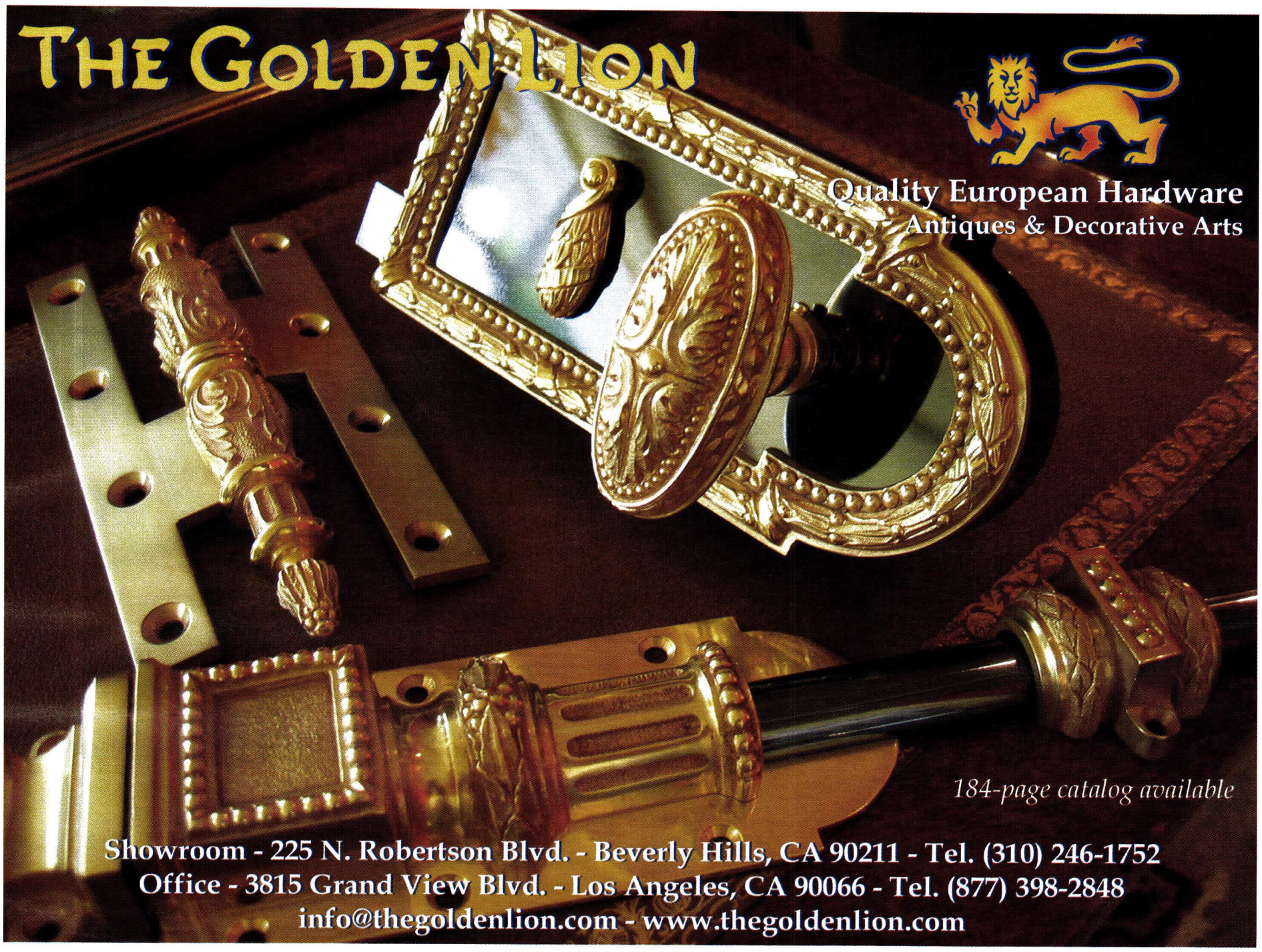

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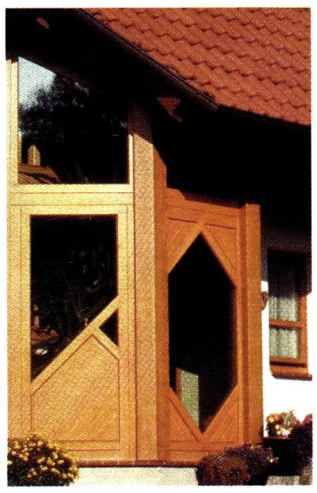
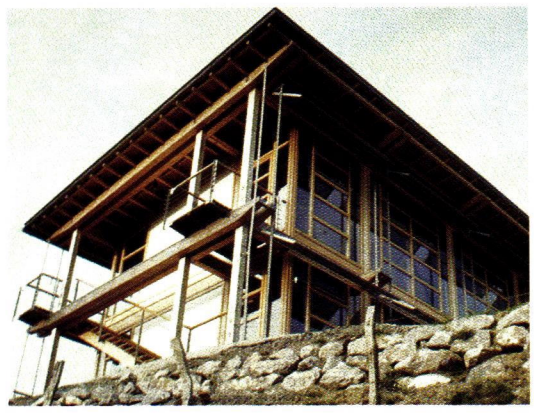

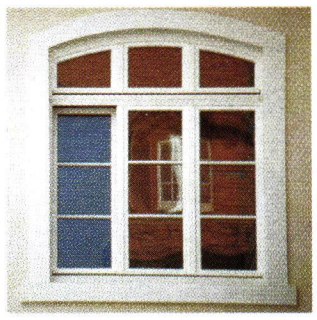

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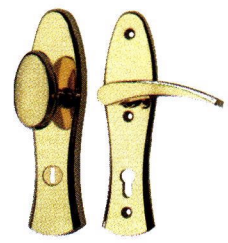

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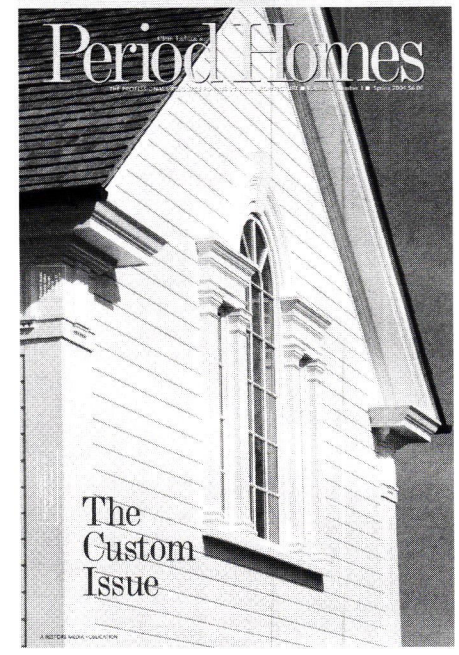

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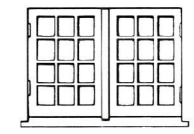

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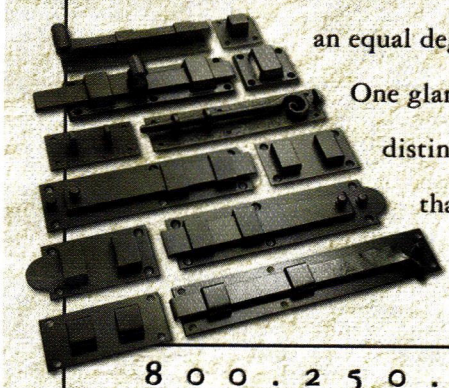

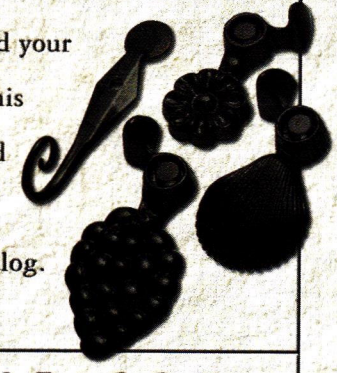

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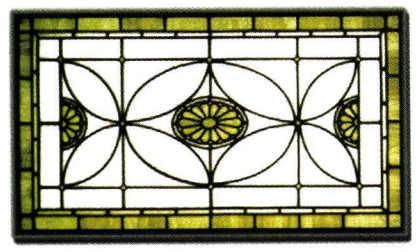

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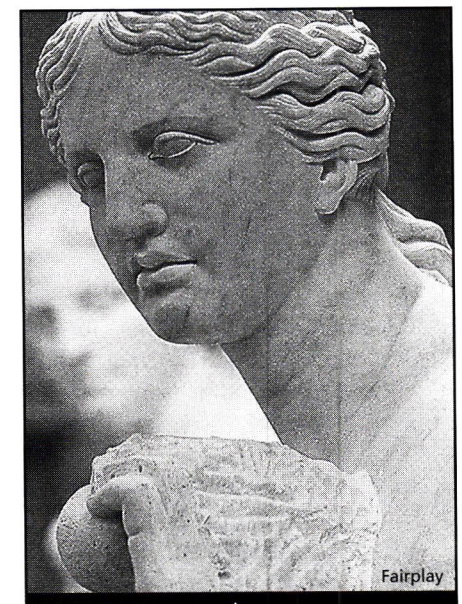

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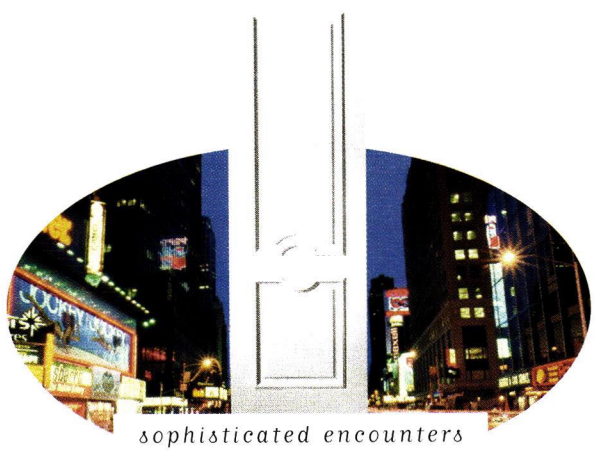

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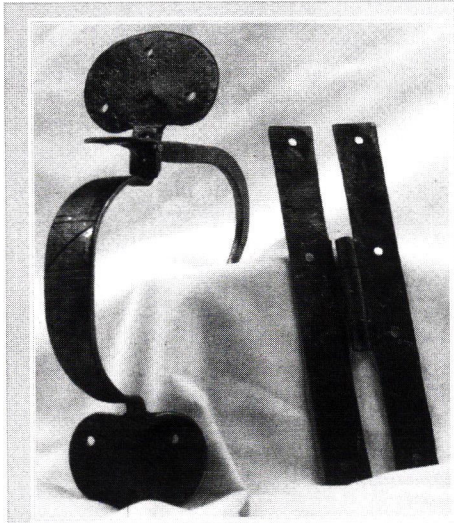

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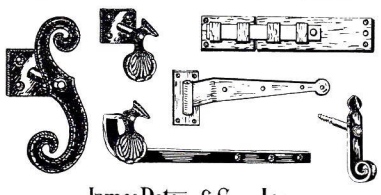

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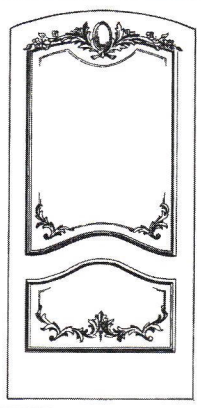

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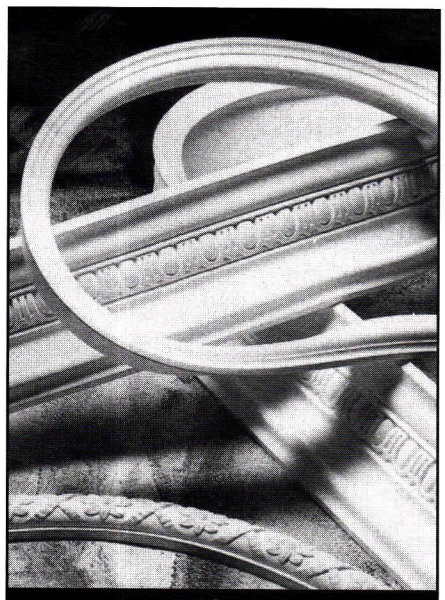

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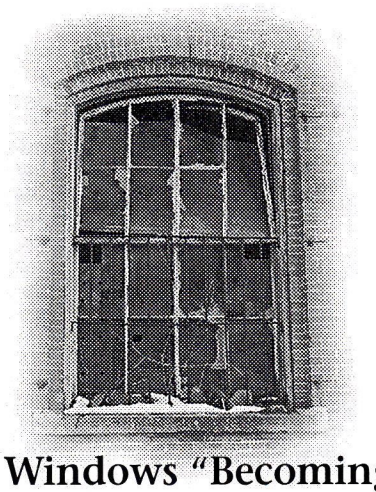

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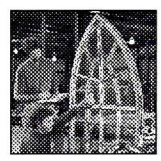

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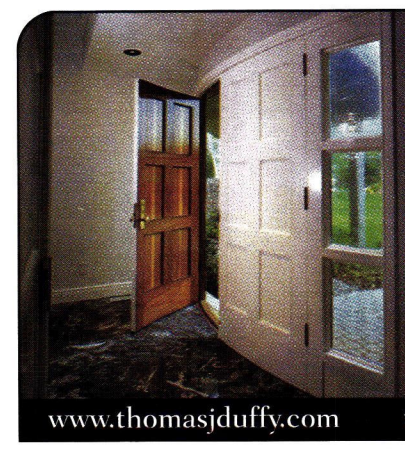

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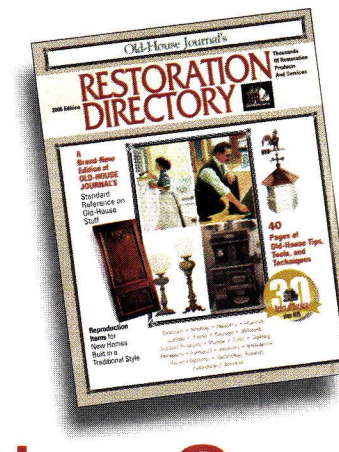

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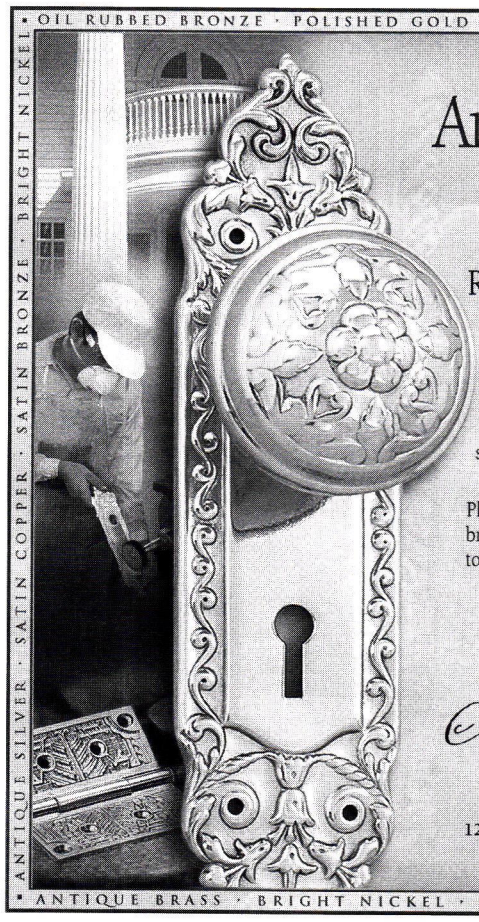

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661-257-9282; Fax: 661-295-5638
www.auton.com
Valencia, CA 91355

Manufacturer of lifts: remote-controlled motors to lift & lower TVs, projectors, speakers & mini-elevators on rack & pinion systems; dumbwaiters & vertical lifts.
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Gillespie Corp.
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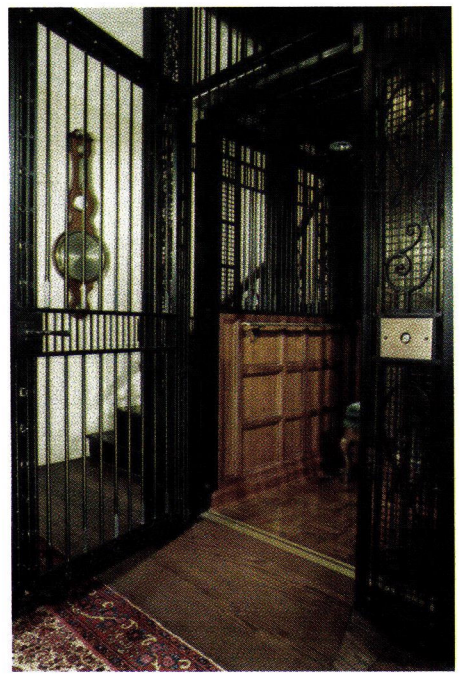
www.gillespiecorp.com
Ware, MA 01082

Designer & manufacturer of elevators & lifts: hill, deck, basement & other lifts; electric & manual dumbwaiter kits.



This custom residential elevator was designed by Gillespie Corp.

Inclinator Co. of America
717-234-8065; Fax: 717-234-0941
www.inclinator.com
Harrisburg, PA 17105

Manufacturer of residential elevators, wheelchair lifts, dumbwaiters & stair lifts.
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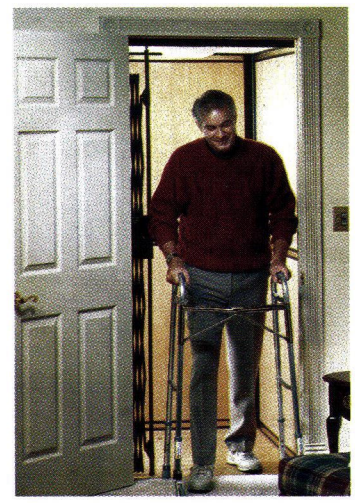
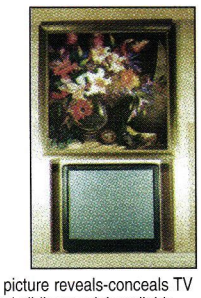


Inclinator custom manufactured this elevator so as not to limit the residents' accessibility to their home.

Pop-Down Ceiling TV

Invis-O-Trak



Pop-Up picture reveals-conceals TV
Horizontal sliding model available

End of Bed Pop-Up TV

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Since 1955 Auton has allowed interior designers, architects, builders and fine furniture makers to broaden their imaginations with new and exciting solutions to their design problems.

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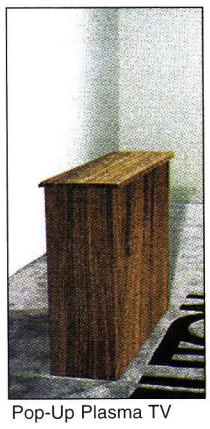
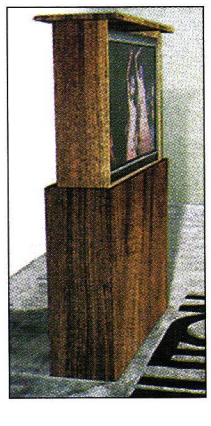
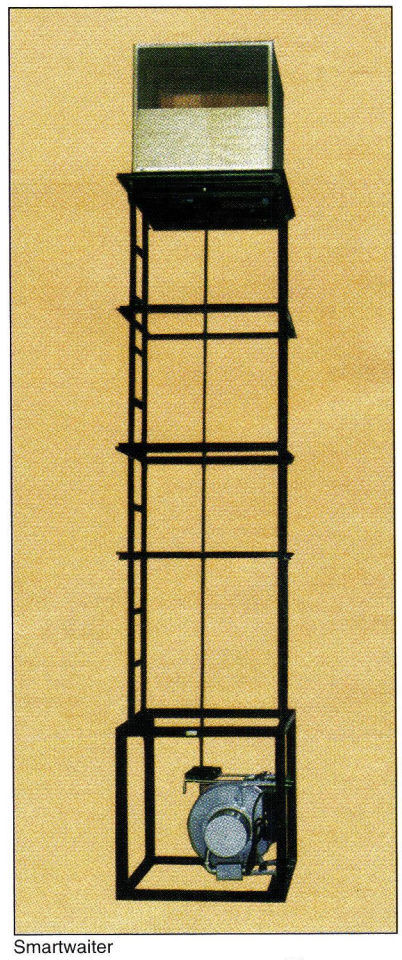


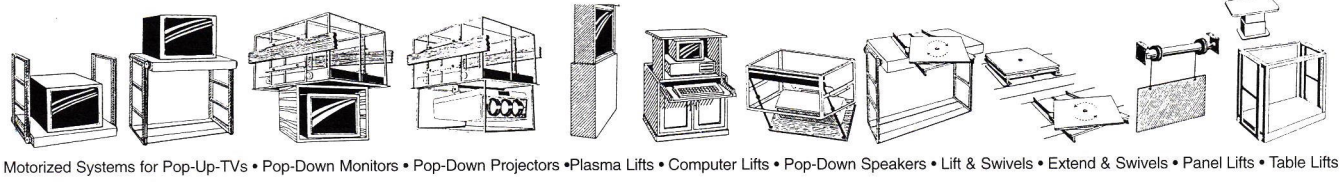


Pop-Up Plasma TV

Pop-Up Projector Lift



Smartwaiter



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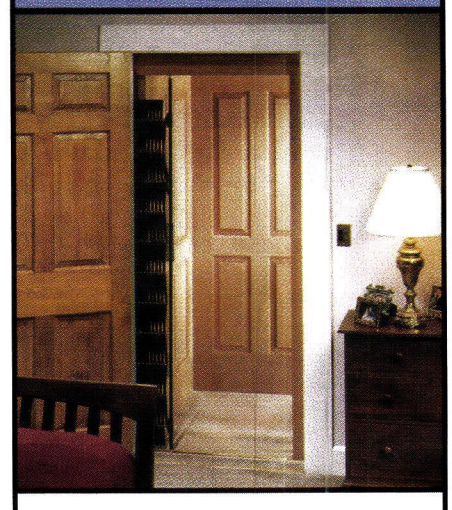

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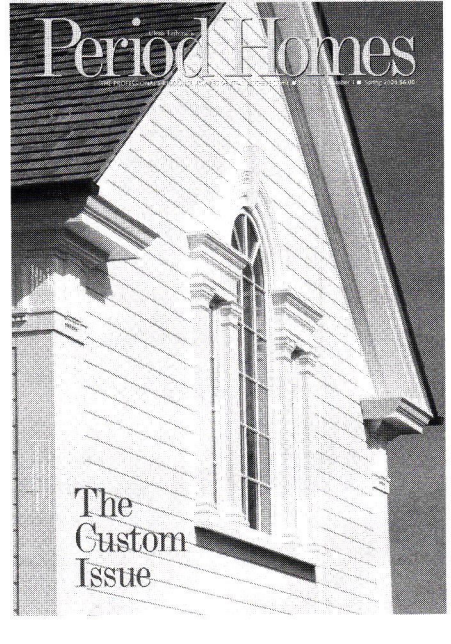

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www.allenmetals.com
Talladega, AL 35161

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American Wood Column Corp.
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Manufacturer of custom woodturnings to match originals: non-load-bearing columns & balusters in any dimension; fluted, plain & twisted; porch parts & newel posts; finials in any size & specified wood; wood composite, polymer composite & plaster/gypsum columns; up to 36 in. in dia. & 40 ft. long.
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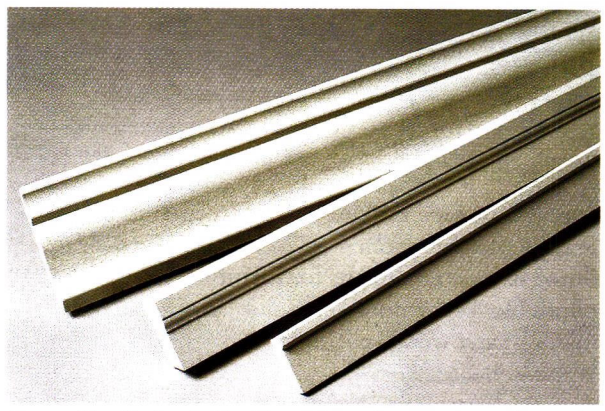

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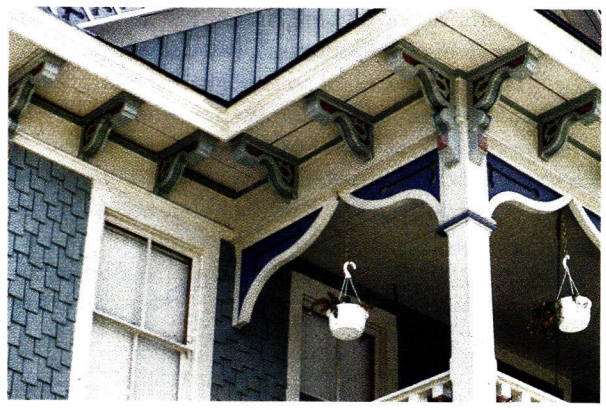

The Color People designed a Victorian color scheme for this Florida house.

Color People, The
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80205

Color consultant: custom exterior color schemes for houses, businesses, Main Streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
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Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry & furniture.
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Manufacturer of custom, hand-crafted timber-framed structures: traditional mortise-&-tenon joinery; antique timbers; siding.
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www.fosterwood.com
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Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers.
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www.heartpine.com
Micanopy, FL 32667

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www.jcwoodworking.net
Quakertown, PA 18951

Supplier of flooring, granary boards, barn wood, beams & architectural pieces from 18th- & 19th-century American buildings; white pine, yellow pine, heart pine, oak, chestnut & hemlock.
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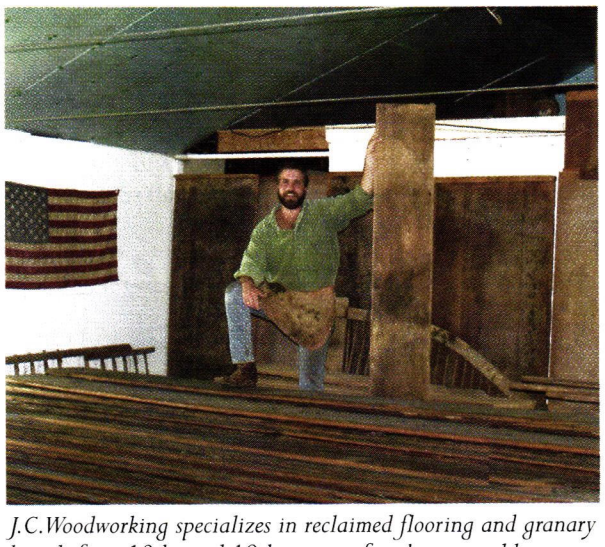

J.C. Woodworking specializes in reclaimed flooring and granary boards from 18th- and 19th-century farmhouses and barns.

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Manufacturer of handmade decorative tile: tile "rugs," floor inserts, trim, fireplace fronts & murals; Spanish Mission & Craftsman; custom designs & glazes.
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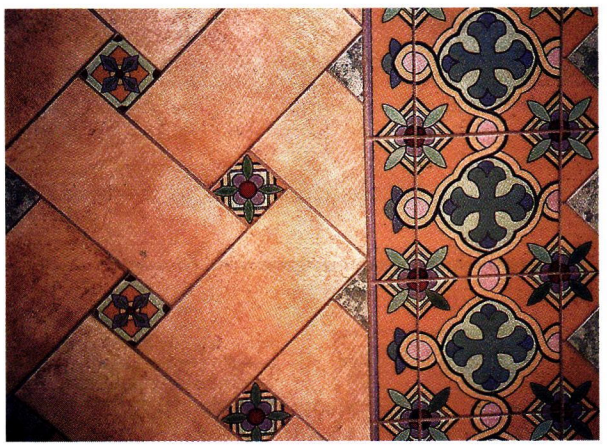

This decorative tile flooring was handmade by the artisans at Native Tile & Ceramics.

New Beginnings LLC
909-989-2900; No fax
www.newbeginningsllc.com
Rancho Cucamonga, CA 91730

Custom fabricator of products made from reclaimed wood: hand-crafted wide-plank flooring, doors & barn siding; heart pine, white pine, oak, hickory & other species; custom milling.
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New Beginnings hand crafted the wide-plank flooring for this residence.

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www.oldwoodworkshop.com
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Supplier of antique wood floors, re-milled chestnut floors & antique lumber: planks, beams & boards; custom farm tables made from antique wood; hand-hewn wood mantels; antique wood countertops.
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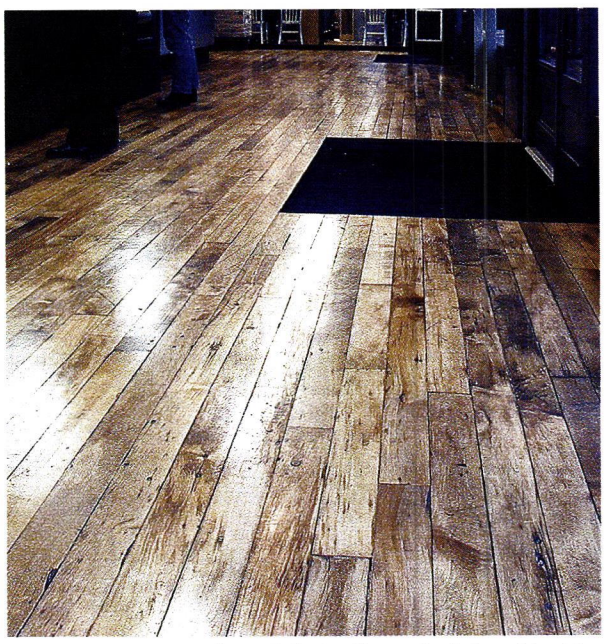

Olde Good Things reclaimed the bird's-eye, burled and highly figured maple for this floor from an old warehouse.

Olde Good Things
212-989-8401; Fax: 212-463-8005
www.oldegoodthings.com
New York, NY 10011

Architectural salvage firm: antique wood flooring; period hardware, doors, mantels, columns, moldings, lighting, furniture, kitchen & bathroom sinks, faucets, tile fireplace surrounds, fencing, garden ornament & more; terra cotta from landmark buildings; wooden support beams, rafters & planks from historic American factories & barns.
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Wide-plank pine flooring from South County Post & Beam is kiln dried, joined straight and ripped parallel.

ANTIQUE WOOD FLOORING

from the architecturologists at:

The flooring pictured above was installed in the North Fork Bank in NYC. It is made out of reclaimed birdseye maple, burled maple and highly figured maple. The architect won a blue ribbon for the interior design of this bank.

Olde Good Things

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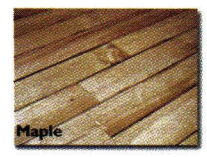
With over 20 years of experience in restoring and replacing wood flooring, our staff can explain the detail and care needed for your next project. Share a piece of history with us with antique flooring and salvaged wood products from Olde Good Things!

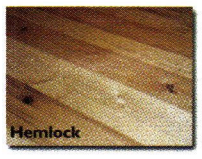
Southern Heartpine

Chestnut


Maple

Beams

Antique Red Oak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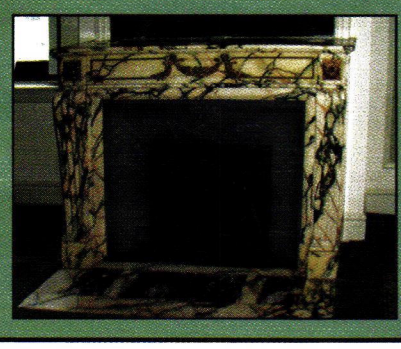
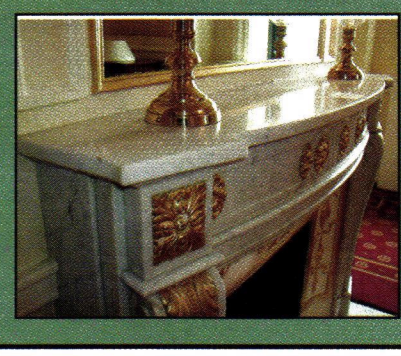
Please feel free to contact us at 212.989.8401 if you have any questions regarding the styles or quantity available.





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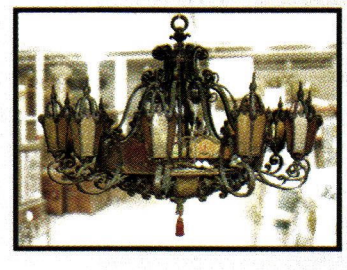
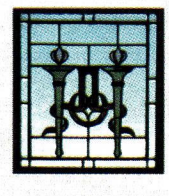
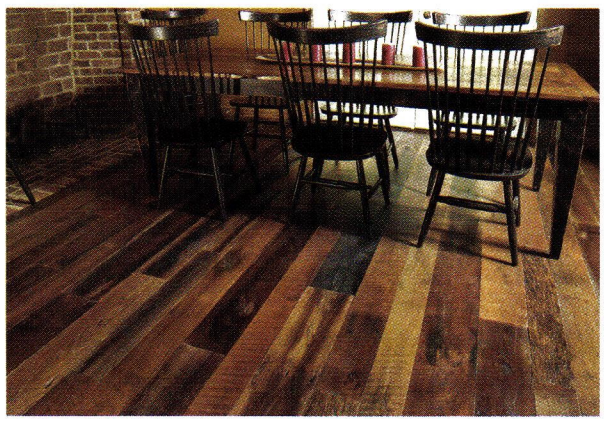




www.oldegoodthings.com

But God commends His love to us in that we being yet sinners, Christ died on behalf of us. - Rom 5:8

WRITE IN NO. 329



The Woods Co. offers wide-plank flooring made from antique barn wood and heart pine.

The Woods Co.
717-263-6524; Fax: 717-263-9346
www.thewoodscompany.com
Chambersburg, PA 17201

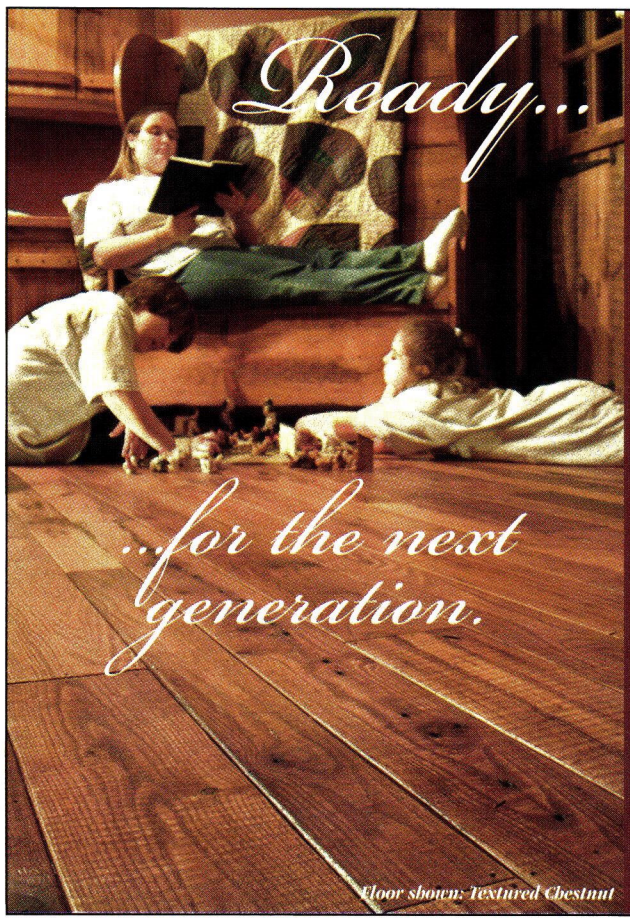
Manufacturer of wide-plank flooring from new wood & re-milled antique wood: heart pine, oak, chestnut & yellow & white pine; surface-textured flooring; antique beams; paneling, stair parts, wainscoting, moldings & more.
Write in No. 6

This porch flooring was supplied by Tile Source.

Tile Source Inc.
843-689-9151; Fax: 843-689-9161
www.tile-source.com
Hilton Head Island, SC 29926

Supplier of genuine encaustic & geometric tile, simulated reproductions & Victorian-style wall & fireplace tile: advice on economical restoration of 19th-century ceramic floors for public buildings, court houses & private homes.
Write in No. 2846

When contacting companies you've seen in the issue, please tell them you saw their listing in ***Period Homes***.



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E mail: conklins@epix.net

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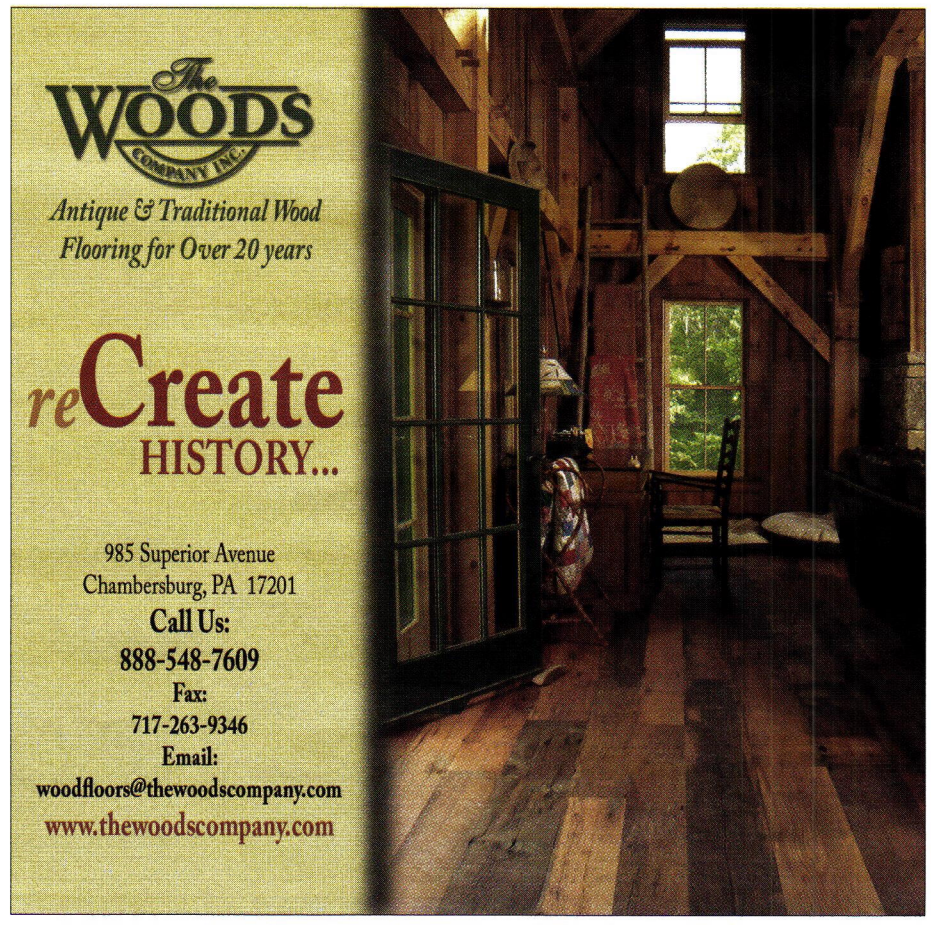

WRITE IN NO. 6

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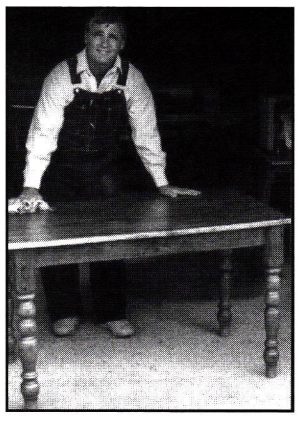

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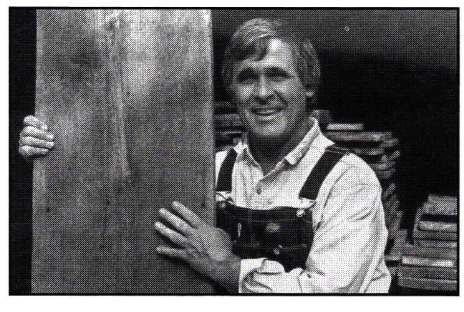

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WRITE IN NO. 1416

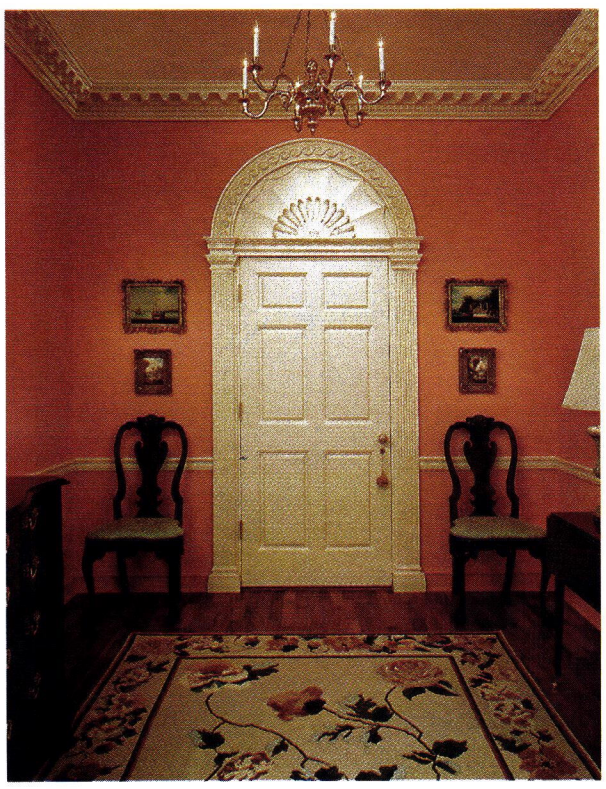
Felber Ornamental designed and fabricated the ceiling molding and medallion for this room.

Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of historical ornamental castings: design & custom services; on-site moldmaking & matching; cornice moldings, columns, capitals, mantels, ceiling medallions, ornamental ceilings, niches, domes, brackets, corbels, coffers, cartouches, overdoors & panel moldings in plaster, GRG & polymer-modified gypsum.
Write in No. 2890

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

Supplier of architectural & ornamental plaster: capitals, columns, brackets, ceiling medallions, ornamental ceilings, cornice moldings, interior molded ornament, mantels & more; restoration specialist; custom integral colored wall finishes; design & installation services throughout the U.S.
Write in No. 1326



Goodwin Associates supplied the polyurethane door surround and crown molding for this room.

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Distributor & supplier of interior & exterior millwork: stock & custom balustrade systems; ornamental ceilings, cornice moldings, columns, capitals, door & window surrounds, brackets, corbels, ceiling medallions, niches, domes, crowns & frieze moldings; wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer.
Write in No. 806

Handcraft Tile
408-262-1140; Fax: 408-262-1441
www.handcrafttile.com
Milpitas, CA 95035

Manufacturer of custom, handmade tile in the Arts & Crafts tradition: variety of sizes, shapes, designs & colors; all tile are pressed; custom molds; fireplace keystones; since 1926.

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

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Write in No. 6320

An artisan from John Canning Studios works on the restoration of this decorative ceiling.

John Canning Studios
203-272-9868; Fax: 203-272-9879
www.canning-studios.com
Southington, CT 06489

Conservation & restoration studio: painted & gilded ornament; design & execution of murals & decorative surfaces.
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This hand-carved ornate wood corbel is the work of Dimitrios Klitsas.

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www.nativetile.com
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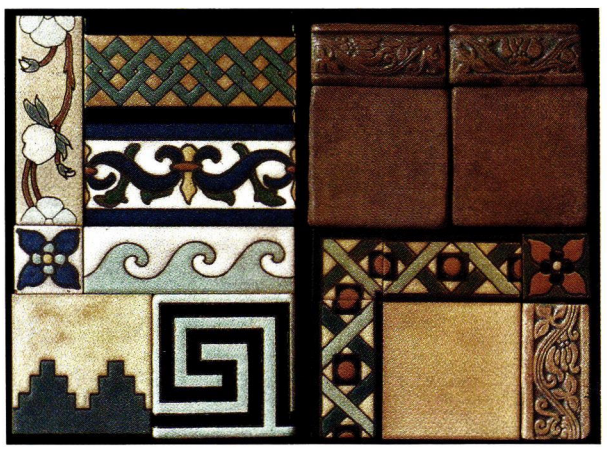
Manufacturer of handmade decorative tile: tile "rugs," floor inserts, trim, fireplace fronts & murals; Spanish Mission & Craftsman; custom designs & glazes.
Write in No. 570



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www.no9uk.com
Umberleigh, Devon, UK EX379HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, fountains & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Old Fashioned Milk Paint Co., The
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www.milkpaint.com
Groton, MA 01450

Manufacturer of milk paint: 16 colors, including barn red, mustard, Lexington green, Federal blue, oyster white & pitch black; add water & mix to desired consistency; for use as wash, full-cover coat or for stenciling.

Old Fashioned Milk Paint's product, a natural, petrochemical-free paint, was used on this reproduction Taunton chest, which was hand-painted by Anne Thibeau.

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Write in No. 1338

This tin ceiling and cornice were supplied by Steptoe & Wife.

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www.steptoewife.com
Toronto, ON, Canada M6B 1V9

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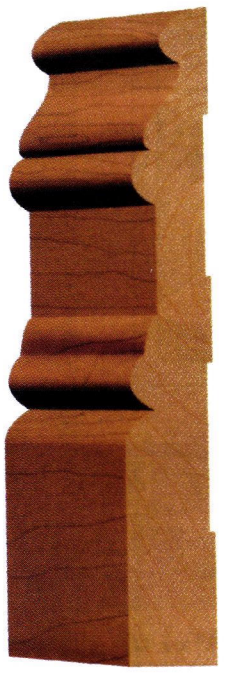

This profile from Superior Moulding stands 7½ in. tall and is 1 in. deep.

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Navasota, TX 77868

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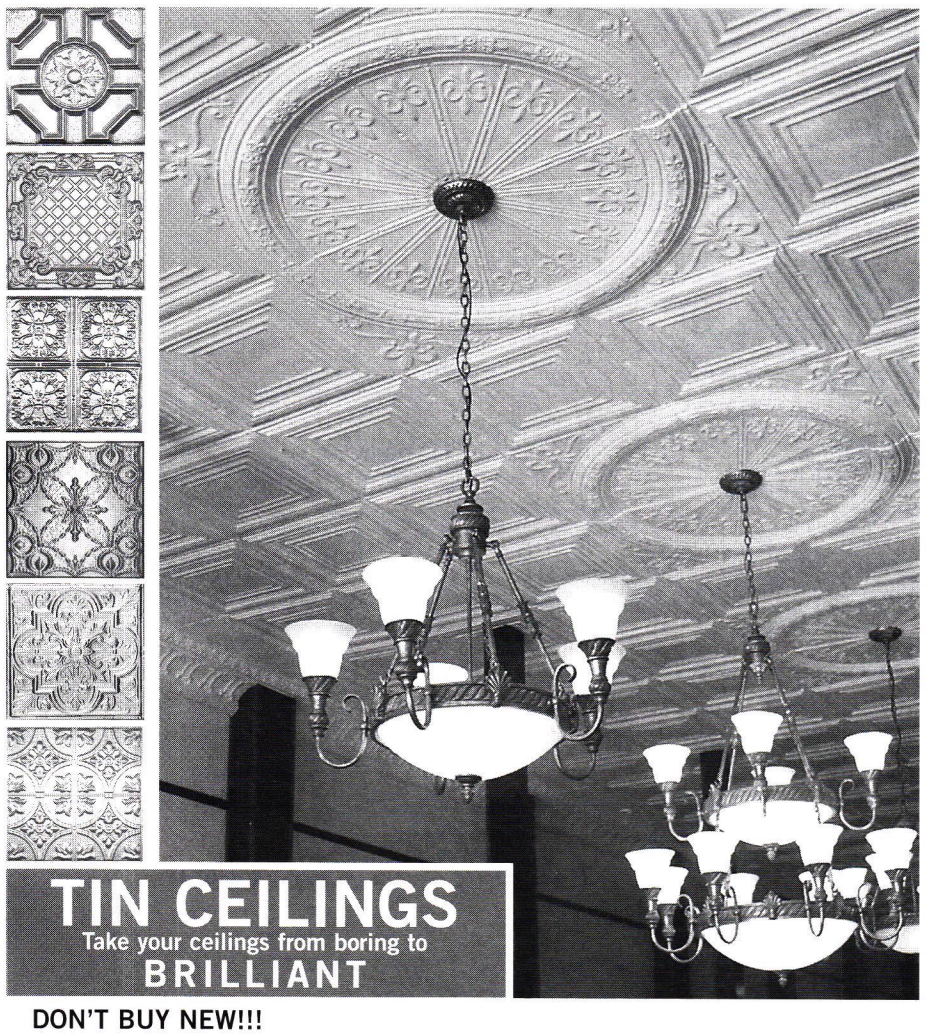

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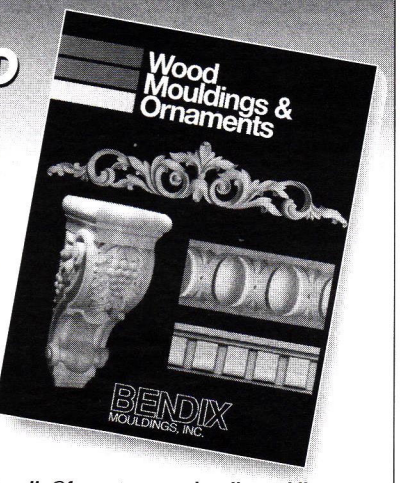

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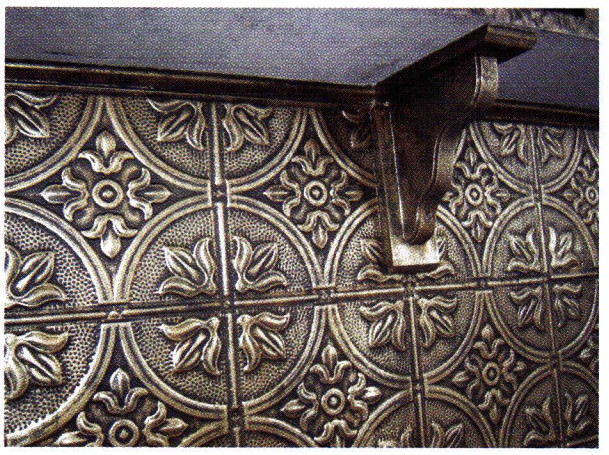

Valley Tin Works installs painted-tin elements such as this kitchen island decoration.

Valley Tin Works
717-229-9834; No fax
www.fauxtinworks.com
Spring Grove, PA 17362

Installer of painted tin ceilings: restoration of damaged tin ceilings, kitchen backsplashes & cabinetry, window & door valances, framed art pieces & mirrors, shelves, mantels, headboards & tables; design & installation; restoration & new construction.

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www.vandykes.com
Woonsocket, SD 57385

Supplier of hardware, lighting & antique furniture: gate hardware in 6 finishes; brass hardware for renovation; lamp repair; lumber, veneer, wood carvings & moldings; all wholesale prices; bathroom sinks, toilets & bathroom accessories; catalog $1.
Write in No. 453

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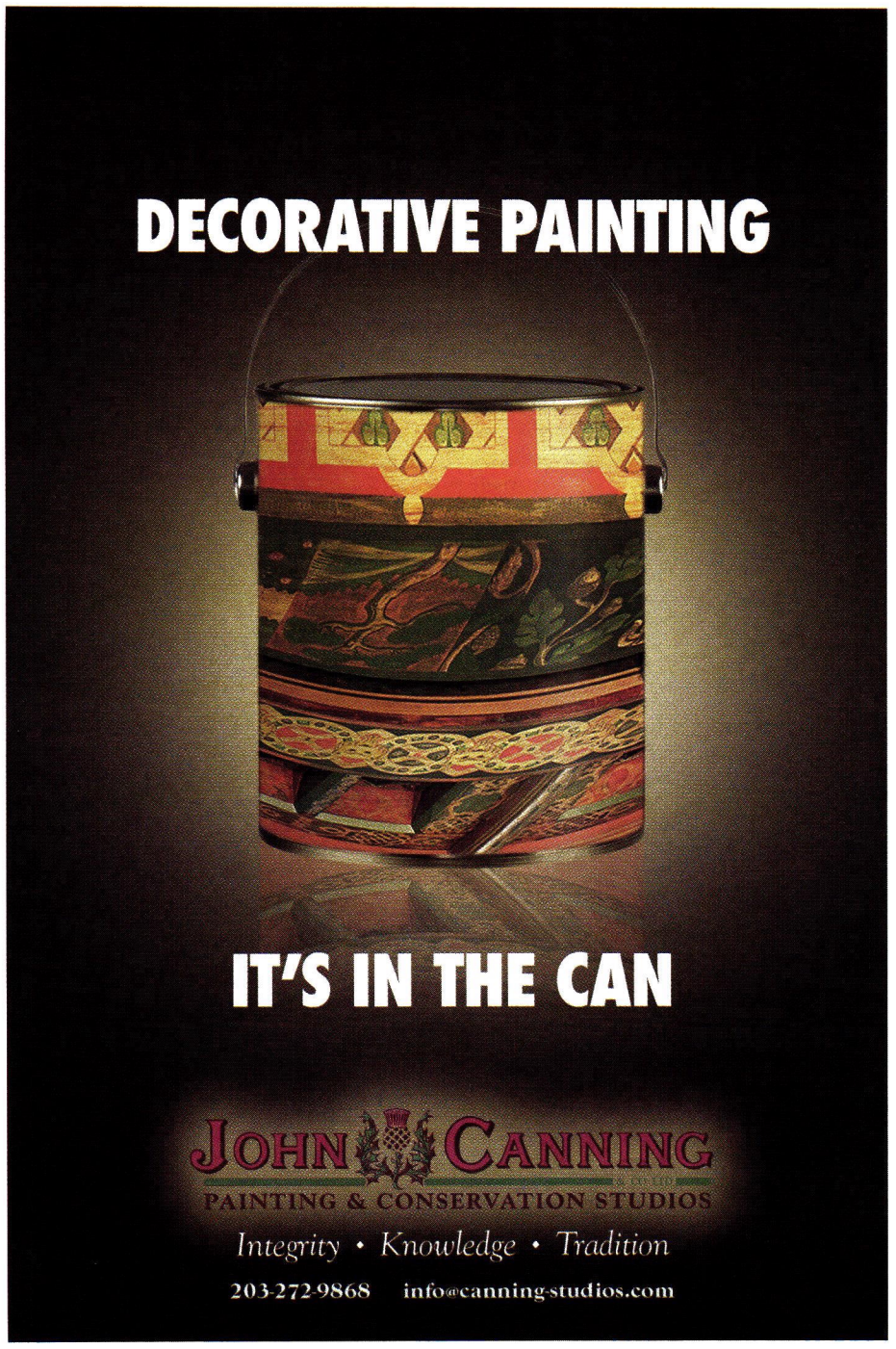

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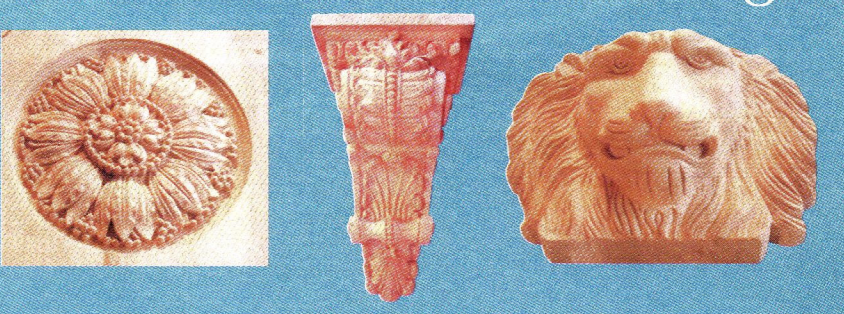

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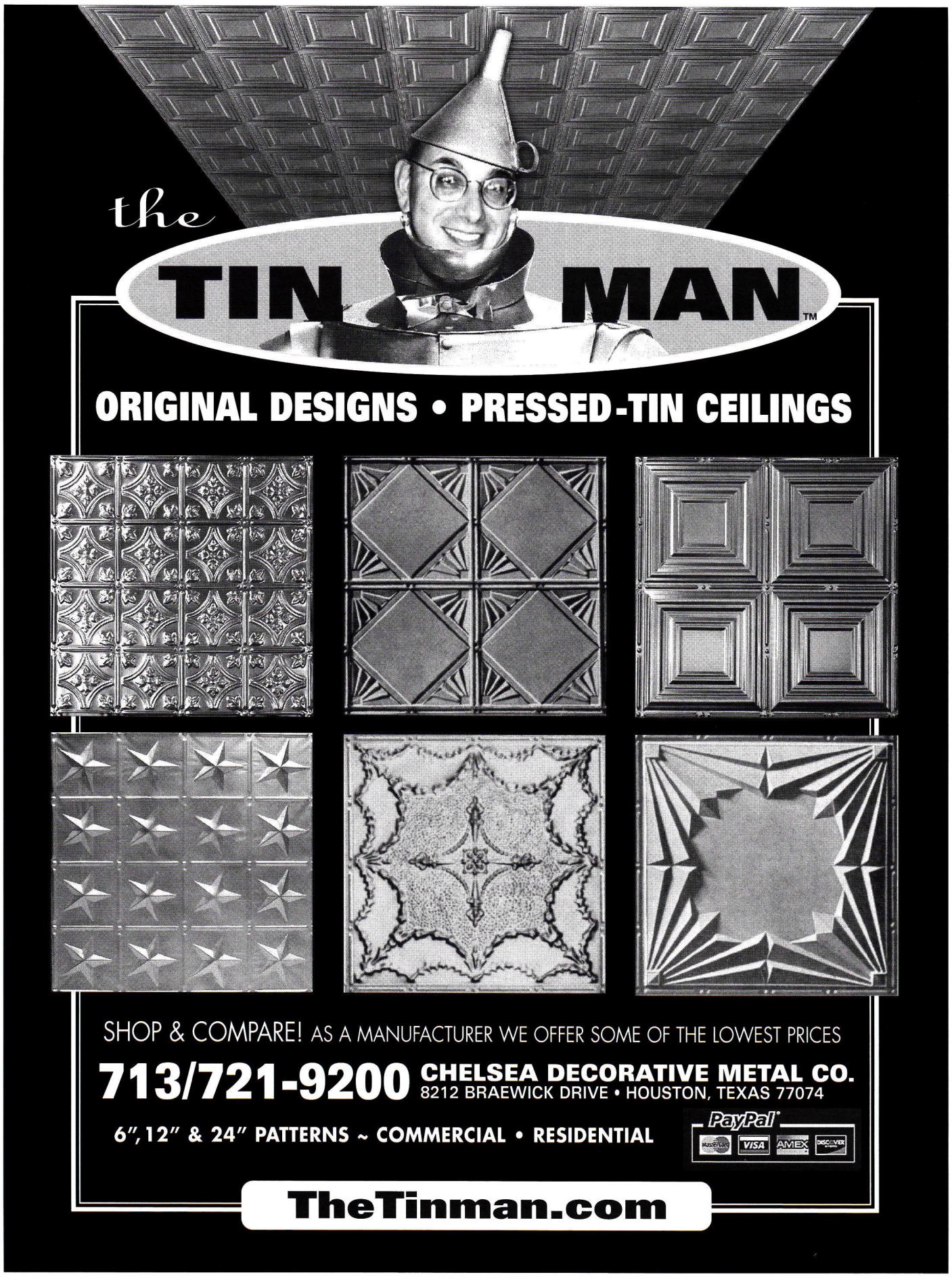

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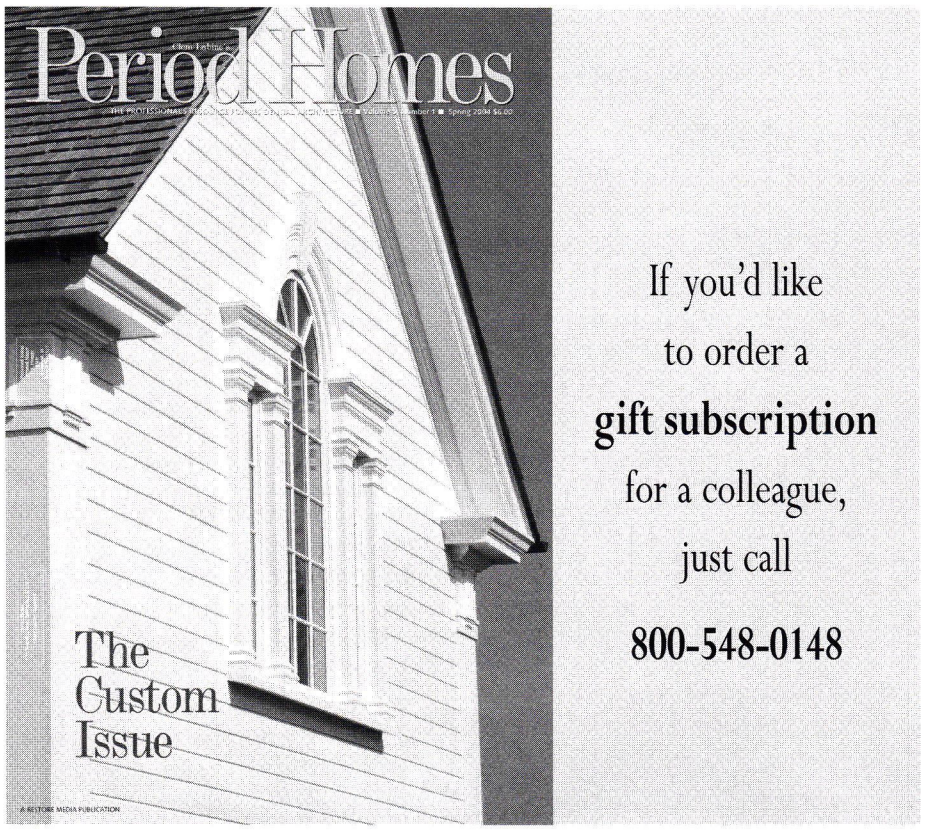

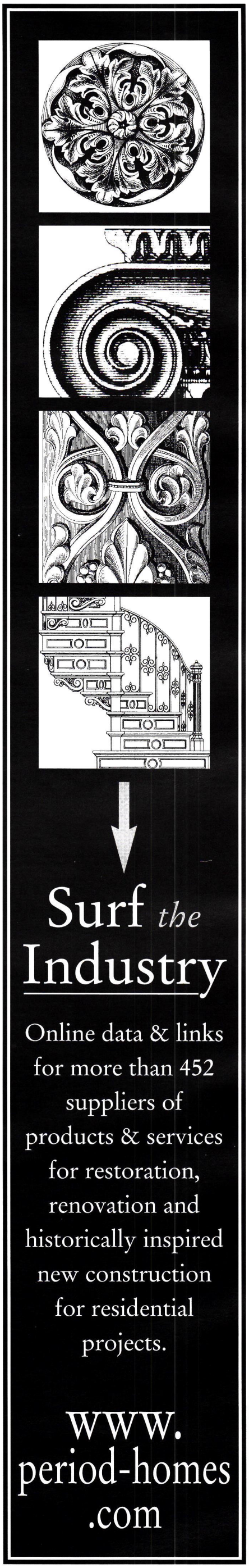

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508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Manufacturer of Early American hand-forged cast-iron registers & grilles & iron & stainless-steel door & window hardware: latches, knobs, door knockers, slide bolts, pulls, lever handles & more; shutter & wood-gate hardware; mailboxes; bath accessories.
Write in No. 1690

Acorn Forged Iron's mailbox #RG5BG, Colonial black iron with gold anodized trim, measures 16 in. wide x 9 in. tall x 4¼ in. deep.

Alamo Designs, Inc.
877-442-5266; Fax: 800-859-4716
www.alamodesigns.com
San Antonio, TX 78216

Custom fabricator of old-world, hand-forged iron entry systems & gates: grand entrances, doors, wine cellar doors, coach gates & railings; residential & commercial.
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Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: iron, aluminum, bronze, brass, stainless steel & ductile iron; historic restoration with existing patterns; unusual cast items; columns, fences, garden ornament, lighting, planters, gazebos, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings, registers & grilles, metal windows, skylights & cresting.
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This carved decorative bench is one of many striking wood pieces made by Alpha Omega using acacia, oak, mahogany and other wood species.

Alpha Omega Western Furnishings, Inc.
800-959-7320; No fax
www.alpha-omegawf.com
Grass Valley, CA 95945

Woodworking studio: Western interior & exterior furnishings; benches, lamps, chandeliers & mirrors; doors & entryways; themed benches; acacia, oak, mahogany & other wood species; works on buildings of historical & religious significance.
Write in No. 468

AquaMaster Fountains & Aerators
800-693-3144; Fax: 920-693-3634
www.aquamasterfountains.com
Kiel, WI 53042

Manufacturer of fountain aerators that aid the decomposition of organic solids & prevent algae blooms: available in 33 spray patterns with 0.5- to 25-hp motors; all 1-hp & larger units have a 3-year warranty; all equipment is UL listed.

AquaMaster offers fountain systems without special piping or vaults required.

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

Manufacturer of custom castings: bridge parts, window weights, registers & grilles, sculpture, lighting, benches, arbors, pergolas, cresting, finials, roof ornament, fences & details, gates, columns & capitals, stairs & railings; patination; brass, cast iron, copper, bronze, aluminum & wrought iron/steel; restoration & reproduction.
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Architectural Iron Designs, Inc.
800-784-7444; Fax: 908-757-3439
www.archirondesign.com
Plainfield, NJ 07063

Distributor of ornamental elements: gates, railings, balustrades, fencing, components & gate hardware; wrought steel/iron, stainless steel, aluminum & bronze; gate equipment customization.
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www.outwater.com
Bogota, NJ 07603

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.
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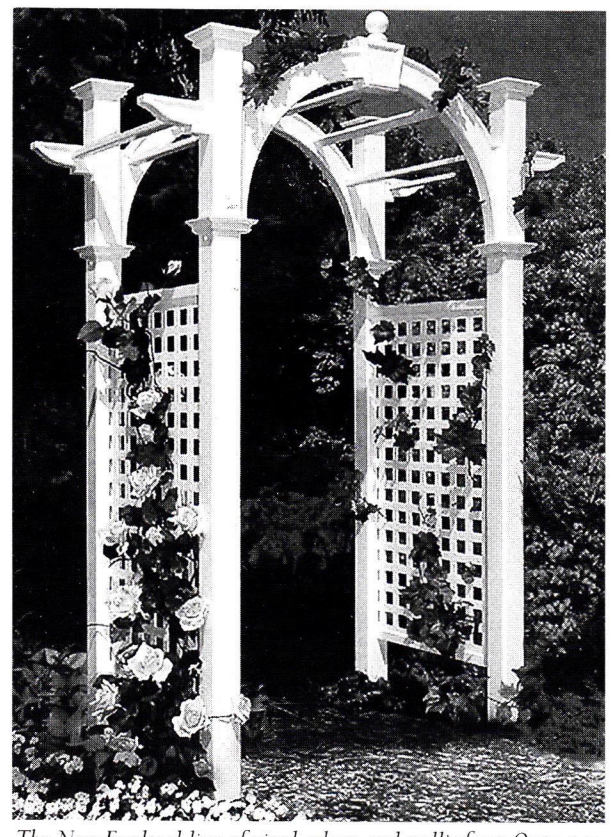

The New England line of vinyl arbors and trellis from Outwater features traditional styling.

Artist in Iron
732-560-8199; Fax: Same as phone
www.artistiniron.com
Middlesex, NJ 08846

Blacksmith artist: custom forged bronze & wrought-iron masterpiece locks, hardware, gazebos, railings, gates, benches, fireplace accessories, lighting & architectural work; for high-end residential needs.
Call for more information

Atelier Jouvence Custom Stoneworks, Inc.
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www.atelierjouvence.com
Chicago, IL 60616

Fabricator of custom-carved stonework in French & domestic limestone & marble: fireplace surrounds, range hoods, garden ornament, architectural elements & historic reproductions; fountains, planters & urns; standard French limestone fireplaces.
Write in No. 5015

Authentic Provence, Inc.
561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
West Palm Beach, FL 33401

Importer of authentic French & Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, masks, sundials, urns, tables & benches; wide selection of Tuscan terra-cotta planters, Vase d'Anduze & lead & zinc planters; garden pavilions; custom & sourcing.
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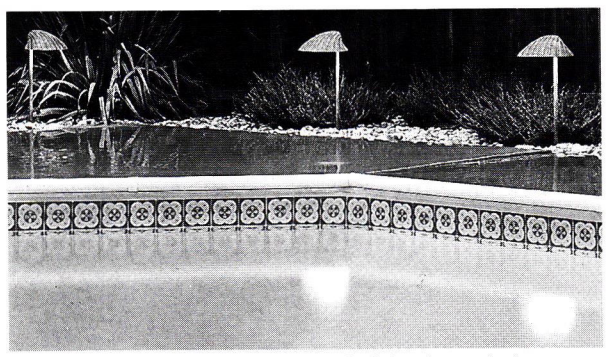
Authentic Provence offers a wide selection of terra-cotta planters and urns.



The Terralight cast-aluminum sea shell landscape lighting fixture, model #6329, is one of the many designs offered by Hanover in both 120 and 12 v. for poolside applications.

Hanover Lantern Inc.
717-632-6464; Fax: 717-632-5039
www.hanoverlantern.com
Hanover, PA 17331

Designer & manufacturer of cast-aluminum lighting fixtures, poles, bollards, mailboxes & accessories: commercial, residential & landscape applications.
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Hans Duus Blacksmith, Inc.
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www.hansduusblacksmith.com
Buellton, CA 93427

Blacksmith & supplier of forged lighting: chandeliers, wall sconces, pendants & exterior lighting.
Write in No. 8041

The Grenada pendant was custom designed and hand forged by Hans Duus.

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Custom manufacturer of hand-crafted interior & exterior lighting fixtures: cast benches, fences, gates, plaques, signage, street clocks, capitals & cast-aluminum posts to 14 ft.; since 1908.
Write in No. 9130

This traditionally styled exterior lantern was hand crafted by artisans at Herwig.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
Write in No. 1210

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www.jackarnold.com
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Manufacturer of custom copper chimney pots: patina finish; UL-listed iron lanterns & other lighting fixtures; cast-stone fireplaces; French Country-style cabinetry; custom windows.
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John F. Graney Metal Design, LLC
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www.graneymetaldesign.com
Great Barrington, MA 01230

Custom fabricator of forged metalwork in Classical & contemporary styles: benches, gazebos, railings, gates, entryways, garden furniture, lighting & mailboxes; gold-leaf & exotic finishes; design & installation service; historical restoration.
Write in No. 4840

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362

Custom designer & fabricator of lanterns: traditional, Tudor, French, Tuscan, Asian, contemporary, Provençal, antique reproduction & other styles; chandeliers; interior & exterior wall sconces & pendants; exterior post & pilaster fixtures; upper-end residential & commercial.
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Lantern Masters custom designed the exterior fixture for this residence.

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of door, cabinet, window, shutter & other hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons, bell pulls & mailbox hardware; lanterns; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.
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Art-glass studio: vases, stained-glass windows & lighting; blown commissions & replications; cast- & stained-glass restoration; architectural installations & consultations.
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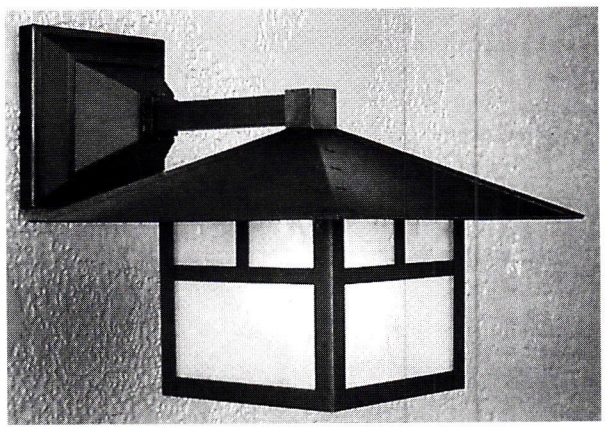


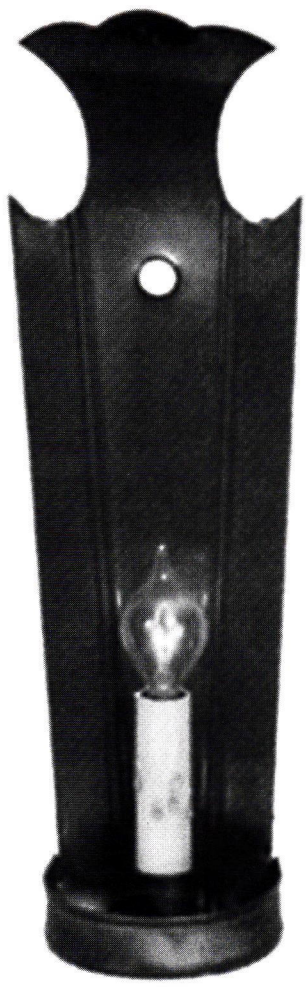
Old California Lantern manufactured this Arts and Crafts-style lantern, model #8-44, in bronze and frost seedy glass.

Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

Manufacturer of Arts & Crafts-style lanterns: inspired by the history & architecture of Pasadena, CA; hand-applied finish options.
Write in No. 8068

Olde Mill Lighting Ltd.
717-299-2512; Fax: 717-299-5822
www.oldemilllighting.com
Lancaster, PA 17602

Supplier of hand-crafted lighting: reproduction chandeliers, foyer & hall lights, exterior post- & wall-mounted lanterns & sconces; aged tin, brass & copper; Early American, country & traditional styles.
Write in No. 2664



Olde Mill fabricated this 15-in.-tall x 5-in.-wide sconce, model #LC28.

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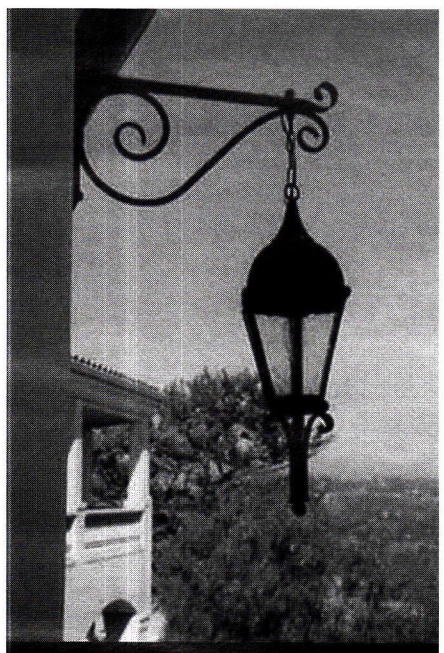

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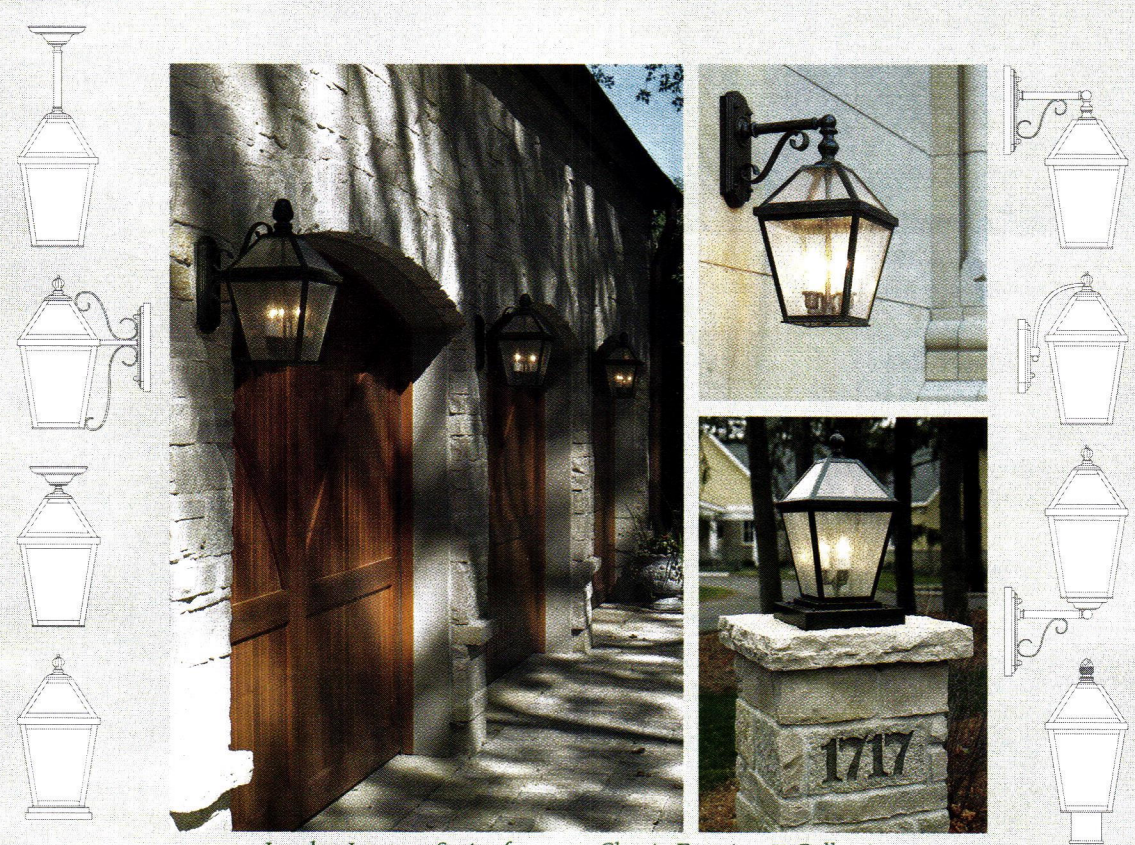

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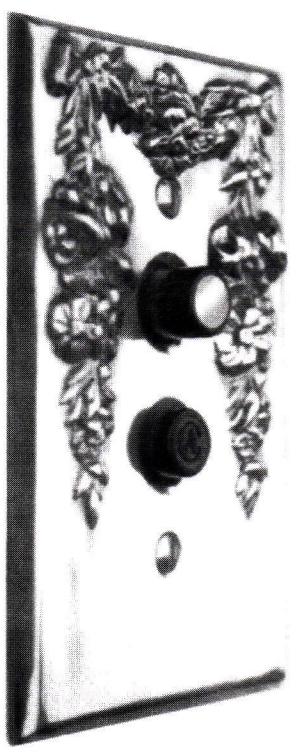

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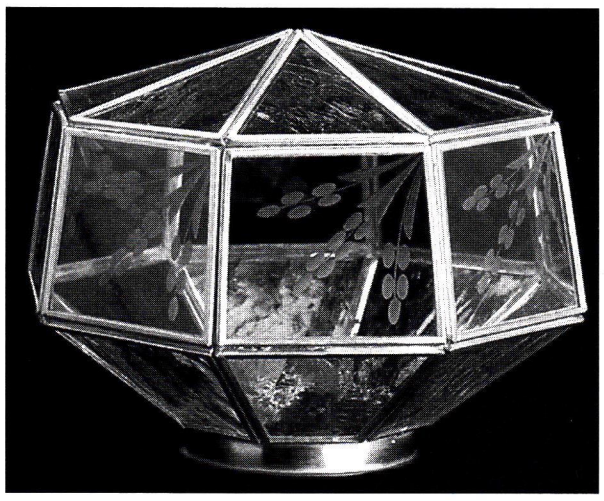

This polished-brass fixture, model #498 from Otteson, features peach waterglass and measures 6 in. tall x 9 in. wide.

Otteson Co.
972-317-3120; Fax: 972-317-2812
P.O. Box 293060
Lewisville, TX 75029

Supplier of glass lighting shades: principally from Vianne, France; large stock ready for shipment; custom projects.
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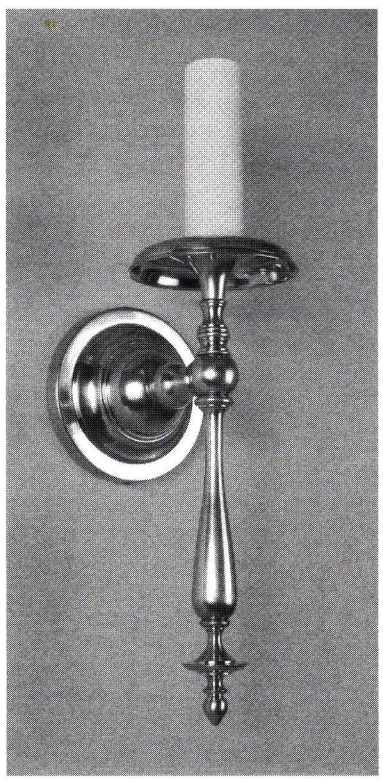

The Remains Lighting Permanent Collection includes this simple wall sconce.

Remains Lighting
212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table/floor lamps; Jacobean through Art Moderne styles; UL certified.
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www.schiffarchitectural.com
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Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; machine-shop service; rubber molding & pattern work; historical restoration & refurbishment; custom large-scale bowl fountains, lamps, lampposts, garden benches, pipe-&-ball fencing, plaques & signage; gazebos & arbors.
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Shelburne Lighting & Metal Crafts
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www.shelburnelighting.com
Shelburne, NH 03581

Supplier of historical lighting: wall, hanging & post lanterns; solid brass & copper; wall sconces in brass, copper & tin; custom work.
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This French Colonial 1870s-style natural gas lantern with ornamental wall-mounted bracket is available from Shop Tin.

Shop Tin Lighting & Design
336-679-7179; Fax: 336-677-0400
www.shoptin.com
Yadkinville, NC 27055

Manufacturer & designer of interior & exterior gas & electric lighting: table lamps, wall sconces, pendants, chandeliers & wall & ceiling lanterns; exterior post lanterns; photometric site-specific design & 3-d; Early American & European, Art Nouveau, Craftsman & Mission styles; new designs, historical reproductions & restoration services.
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Sperlich Art Glass & Doors, Inc.
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www.sperlich.com
Miami, FL 33155

Custom fabricator of insulated leaded, beveled & stained art-glass doors, windows, sidelites, transoms & complete entryways: mahogany, fir, walnut, teak, oak, maple & more; any style; aluminum impact doors with insulated custom art glass & lighting; made in Germany.
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The Le Beau Le Banque 12-in. pendant from Steven Handelman Studios is 31 in. tall.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; Early California & European styles; gates, registers & grilles in wrought iron & steel; 50 styles of wrought-iron fire screens built in with doors or freestanding; stock & custom.
Write in No. 483

Technolite, Inc.
805-987-9942; Fax: 805-987-8968
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Camarillo, CA 93012

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Write in No. 1365

Van Dyke's Restorers
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www.vandykes.com
Woonsocket, SD 57385

Supplier of hardware, lighting & antique furniture: gate hardware in 6 finishes; brass hardware for renovation; lamp repair; lumber, veneer, wood carvings & moldings; all wholesale prices; bathroom sinks, toilets & bathroom accessories; catalog $1.
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www.wiemanniron.com
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Woolen Mill Fan Co.
717-382-4754; Fax: Same as phone
www.architecturalfans.com
New Park, PA 17352

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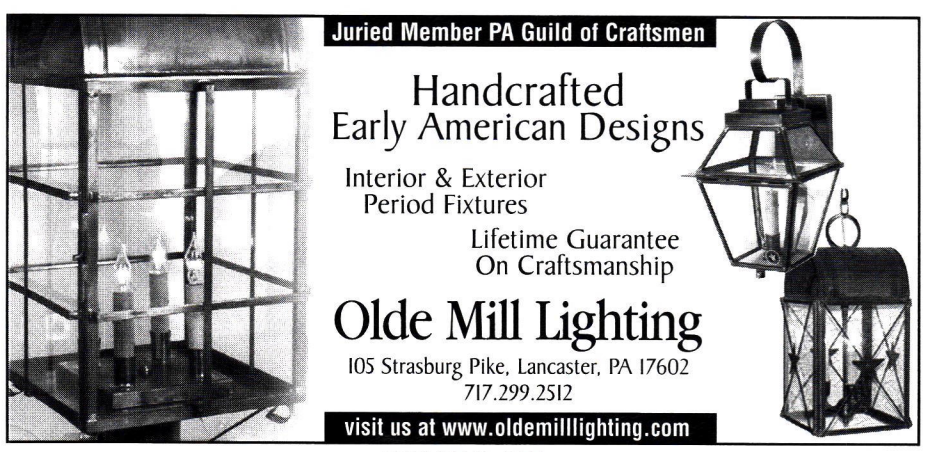

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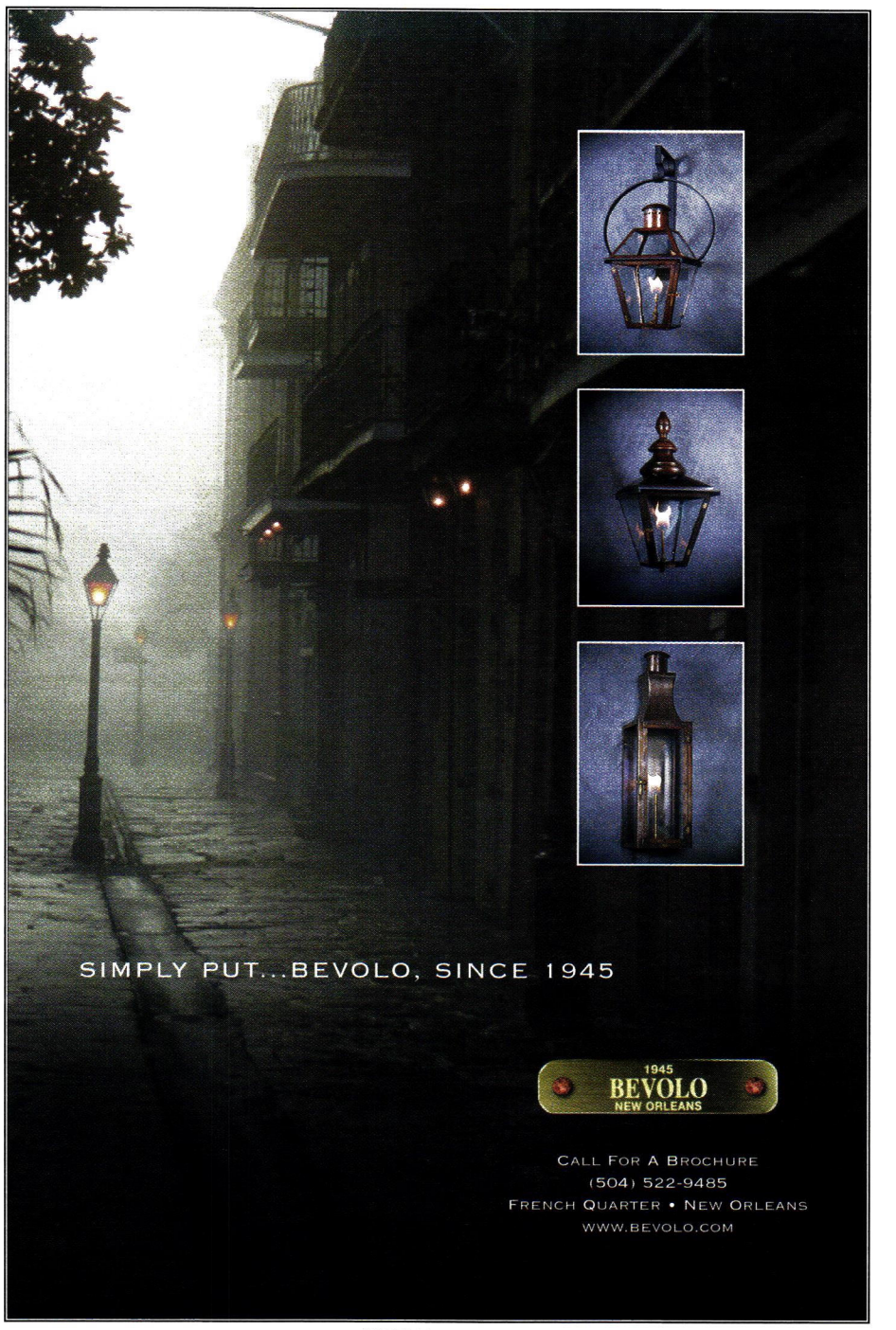

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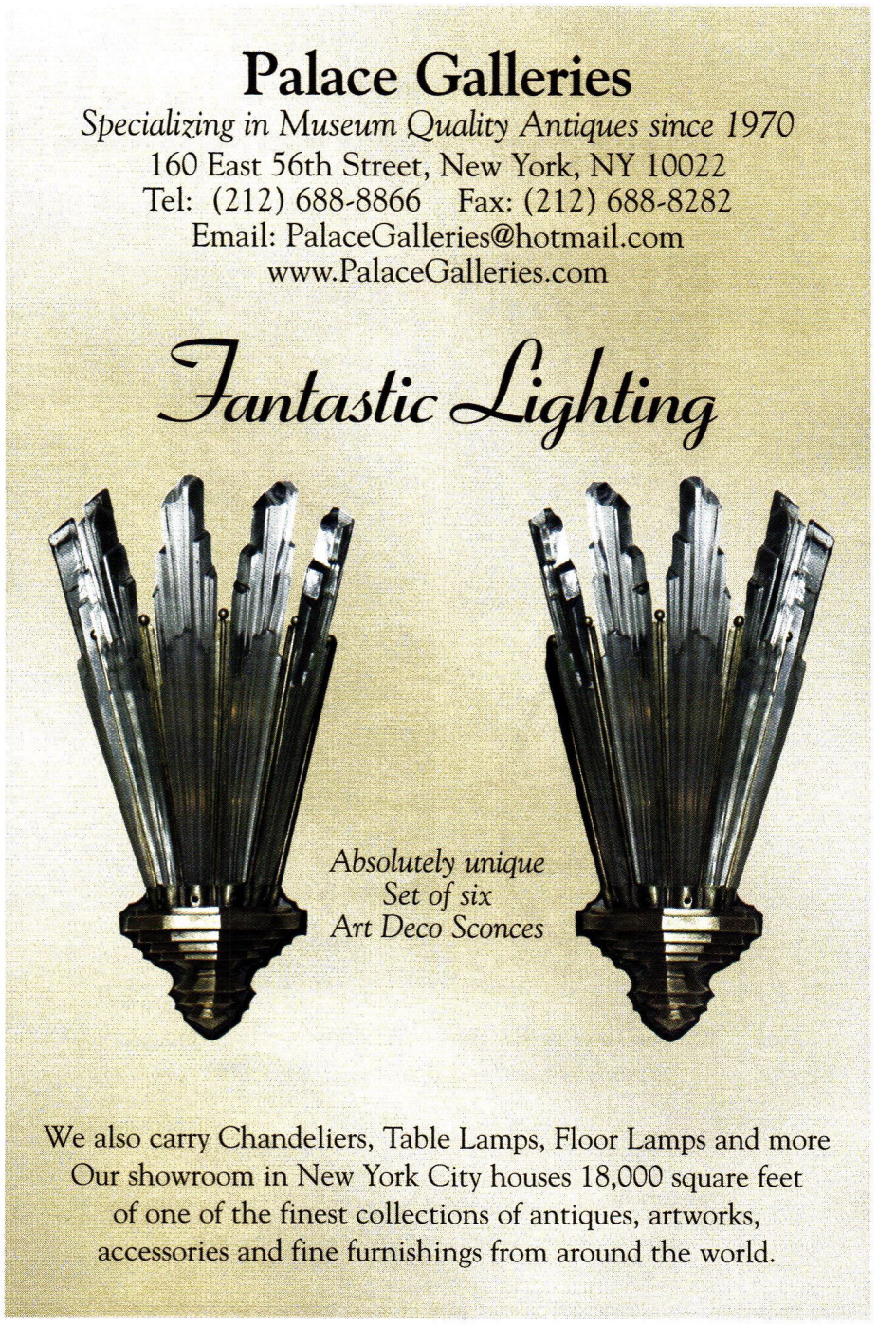

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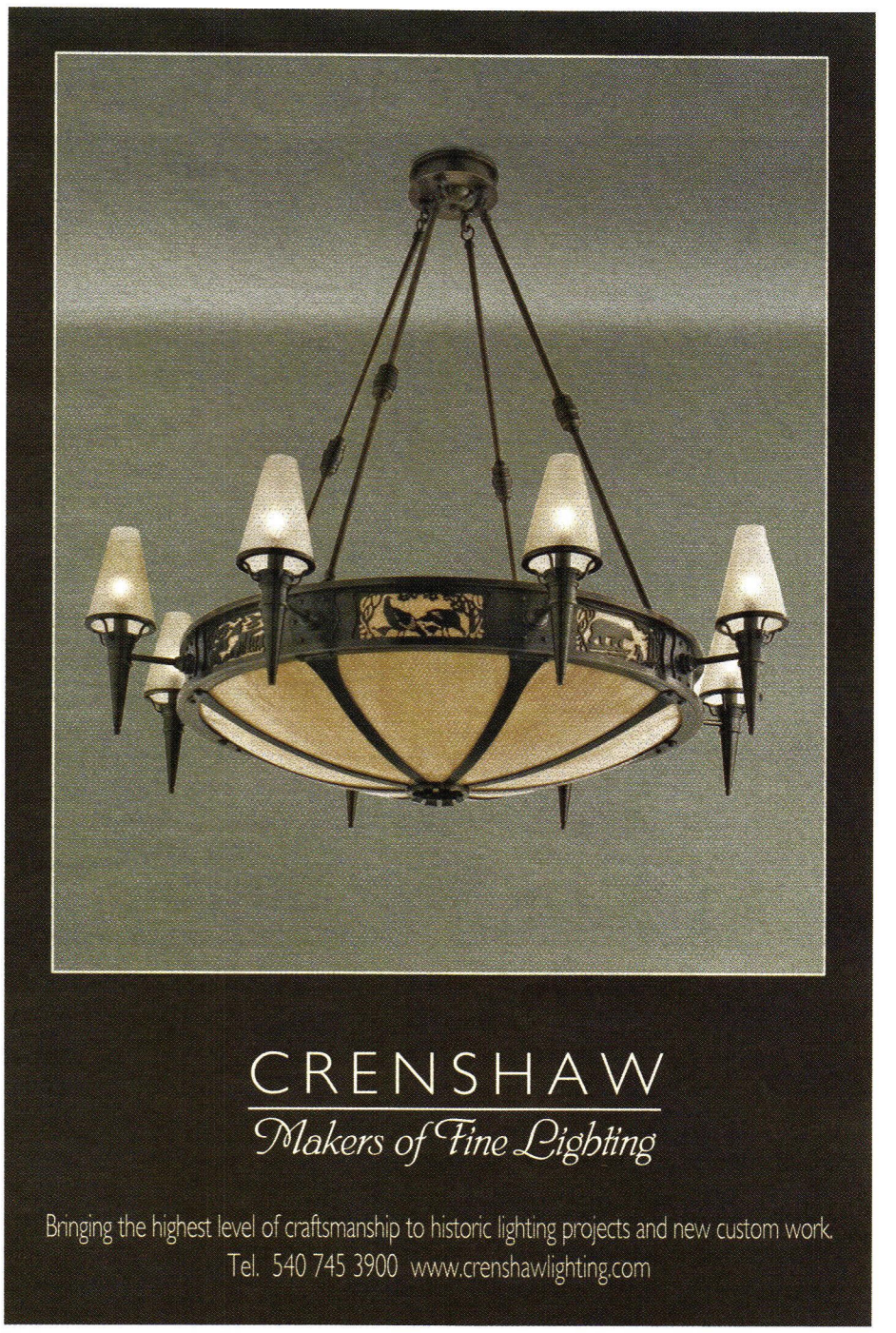

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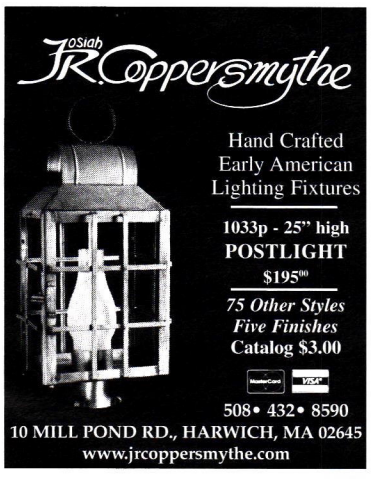

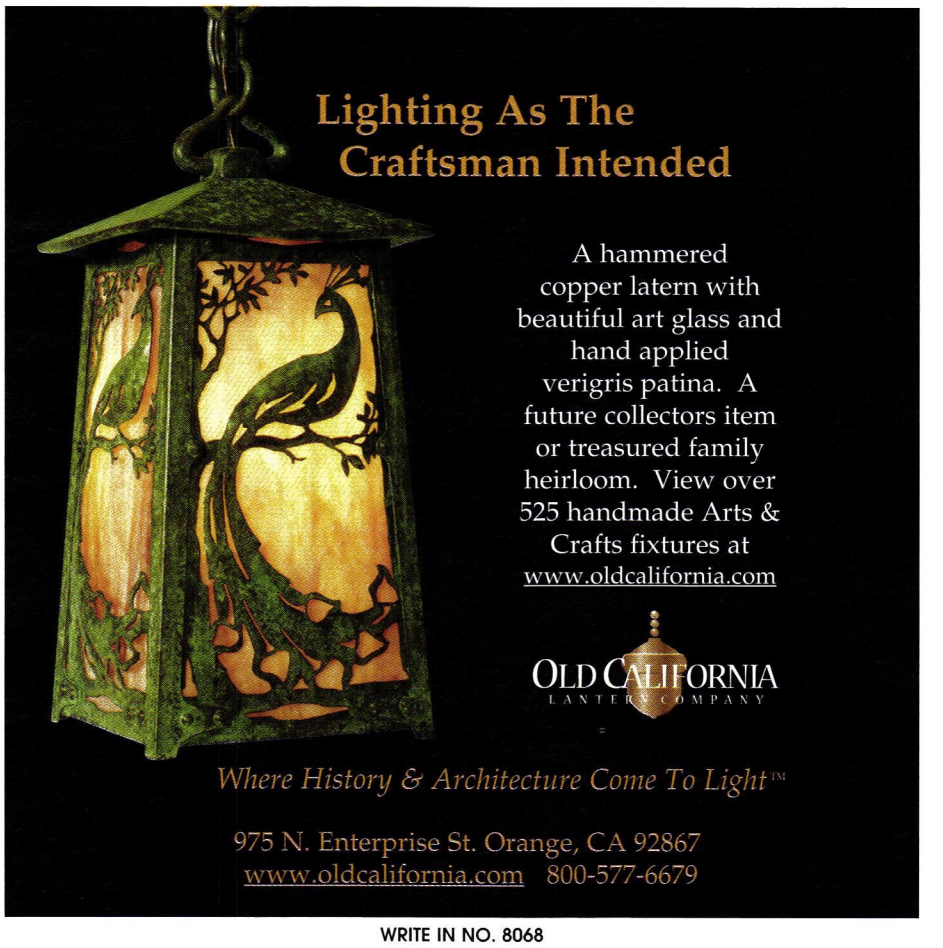

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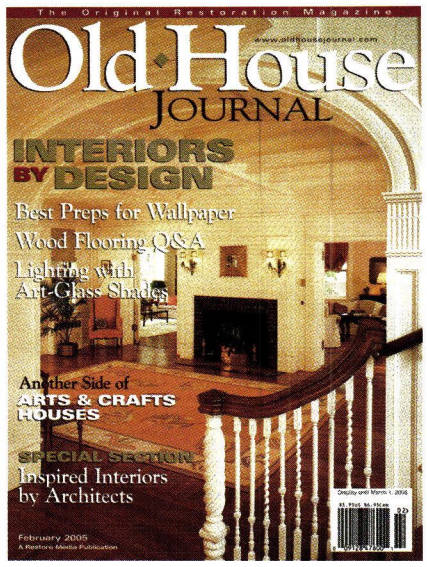

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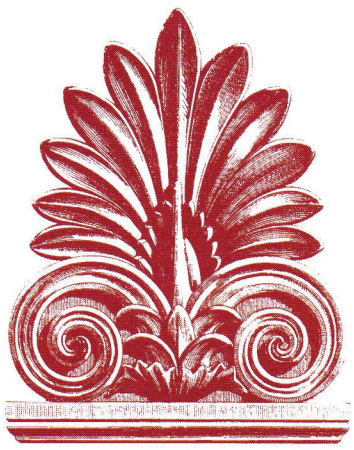
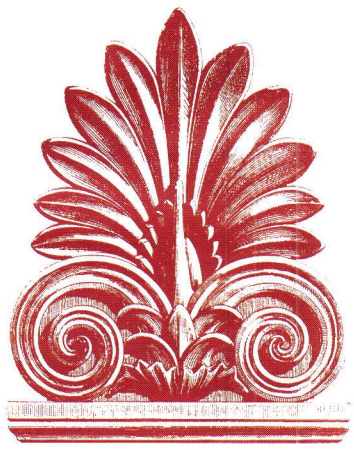


THE 2006 PALLADIO AWARDS



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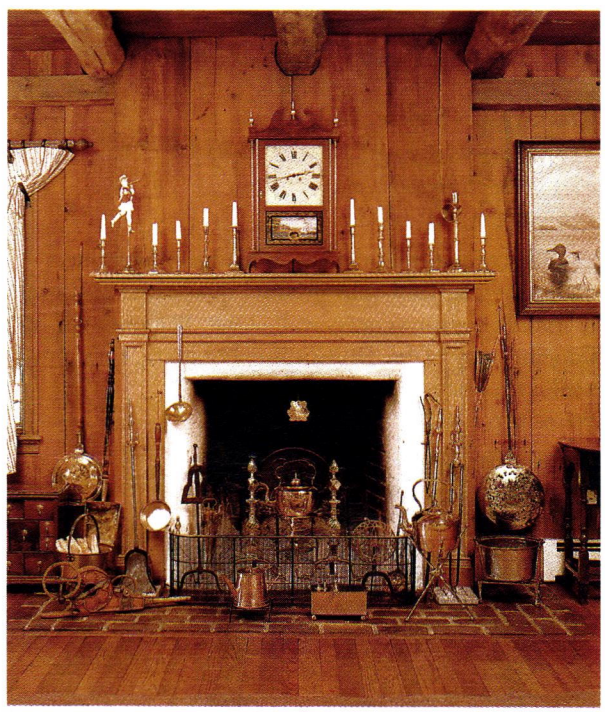

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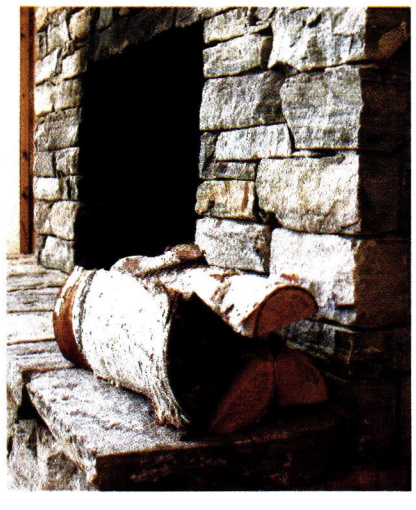

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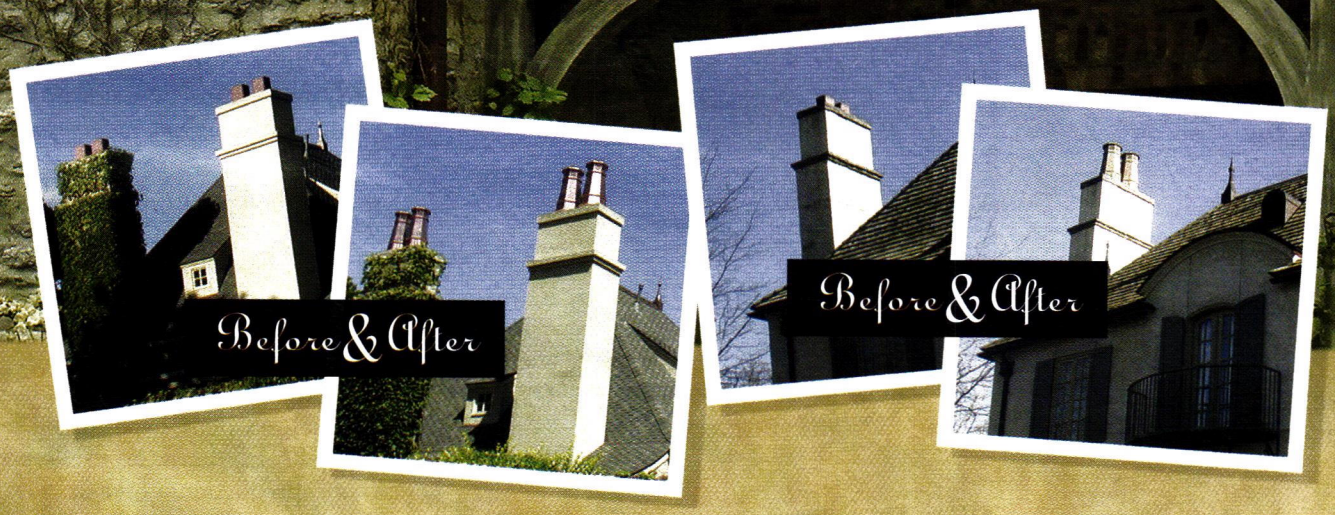

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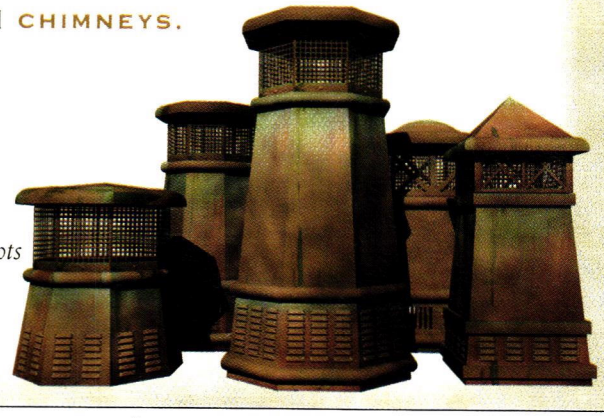

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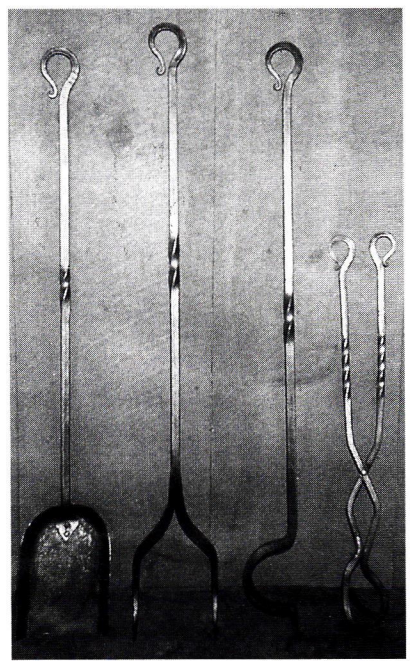

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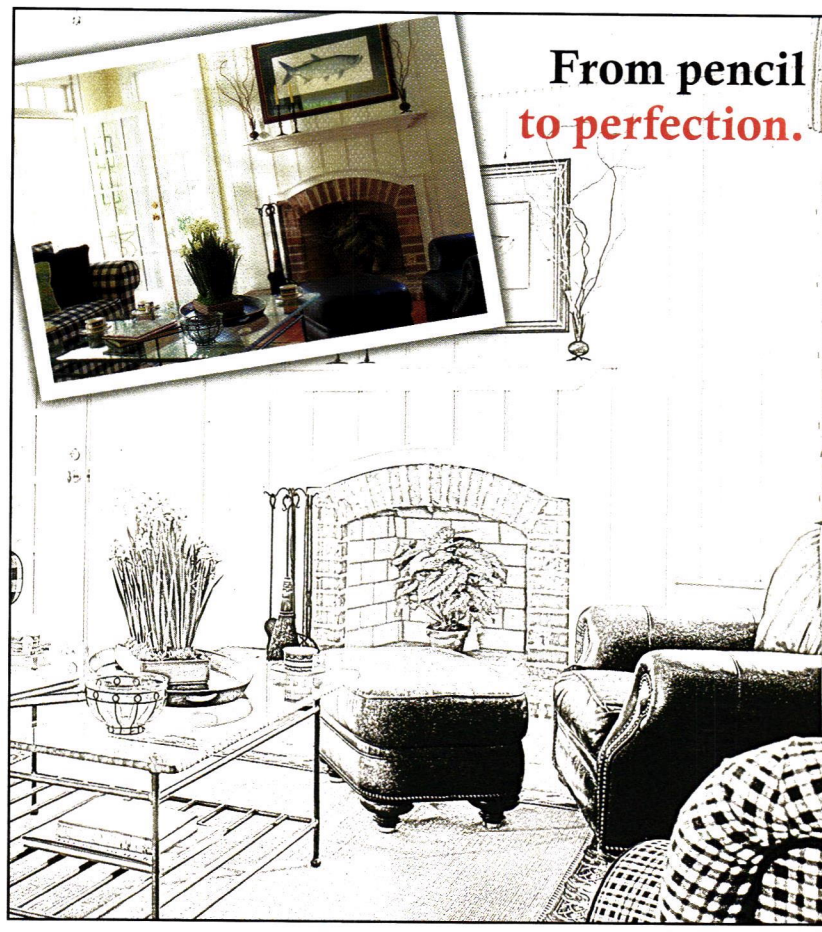

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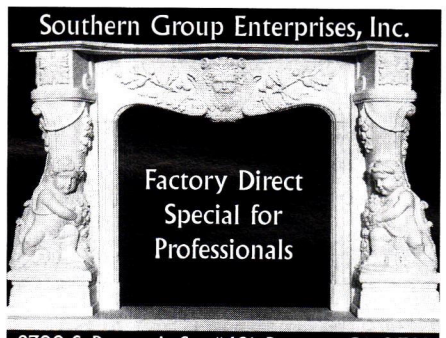

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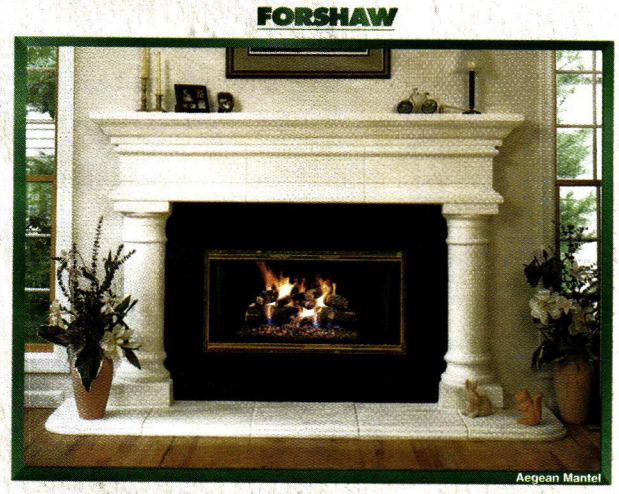

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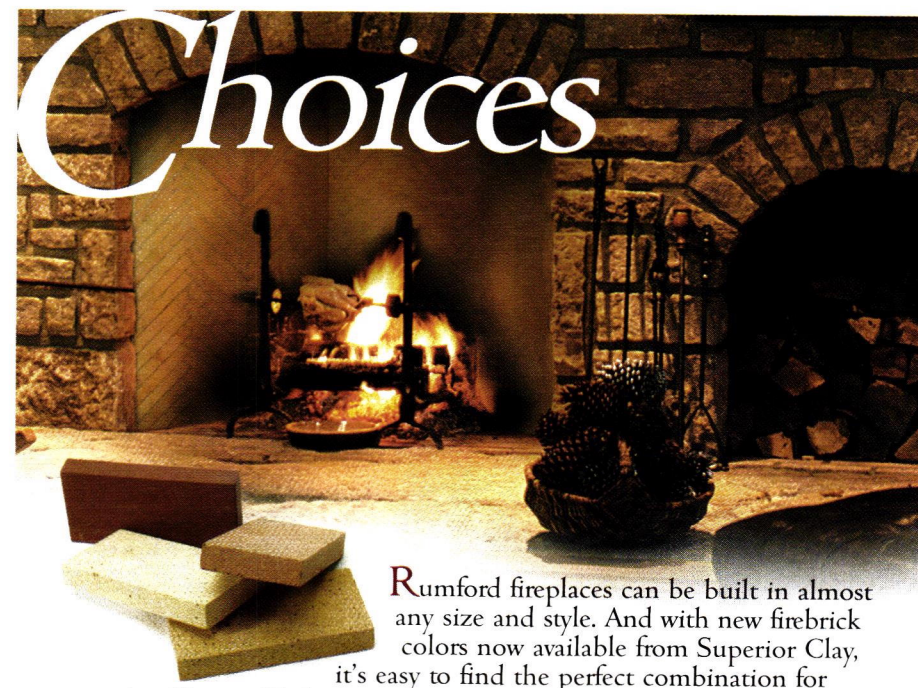

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Superior Clay Corporation

www.superiorclay.com

WRITE IN NO. 1333

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns & capitals, balustrades, ornament, planters, urns, benches, pavers, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.

This detail of a custom-fabricated mantelpiece illustrates the fine decorative work of the artisans at Limestone Concept.

No. 9 Studio UK
011-44-0176954-0471; Fax: 011-44-0176954-0864
www.no9uk.com
Umberleigh, Devon, UK EX379HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, fountains & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147

Manufacturer of handmade brick, pavers & fireplace fronts: 12 different styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration services.
Write in No. 3130

Old Carolina Brick handmade the brick used to build this impressive mantel.

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique wood floors, re-milled chestnut floors & antique lumber: planks, beams & boards; custom farm tables made from antique wood; hand-hewn wood mantels; antique wood countertops.
Write in No. 7657

Old World Stoneworks' Rosamond incorporates elements of a Mediterranean style, with filigree blocks and a massive bull-nose cap.

Old World Stoneworks
800-600-8336; Fax: 214-826-3227
www.oldworldstoneworks.com
Dallas, TX 75206

Manufacturer of cast-stone mantels, overmantels & hearths: old-world style; standard & custom designs; adaptable to all sizes & styles of masonry & prefabricated fireboxes; free installation video with purchase; free color catalog.

ProTech Systems/Ventinox
800-766-3473; Fax: 518-463-5271
www.protechinfo.com
Albany, NY 12202

Supplier of Ventinox chimney-liner systems: continuous-weld construction; one-piece seamless flue; highly flexible; impervious to exhaust gases & condensation; stainless steel; venting for gas, oil & wood; since 1982.
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Seawright Custom Precast, Inc.
760-398-1515; Fax: 760-398-1008
www.scpcinc.com
Coachella, CA 92236

Manufacturer of architectural precast-concrete & GFRC products: non-load-bearing columns, balustrades, benches, door & window trim, wall & pier caps, planter bowls & pots, fireplace surrounds & mantels, cornices, base moldings, pool coping & pavers; Adoquin/Cantera stone; stock molds & custom manufacturing.
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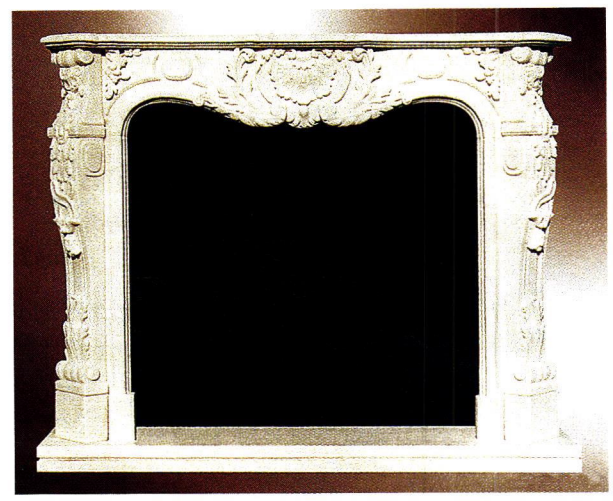
Slate & Copper Sales Co.
814-455-7430; Fax: 267-200-0800
www.slateandcopper.com
Erie, PA 16507

Manufacturer & distributor of roof & gutter systems: World Gutter System, leader heads, rain chains, dormer vents, finials, cupolas, metal chimney caps, clay chimney tops, snowguards & more.
Write in No. 8062

Southern Group Enterprise – Unique Mantel Co.
888-458-3716; Fax: 909-464-1787
www.uniquemantel.com
Pomona, CA 91766

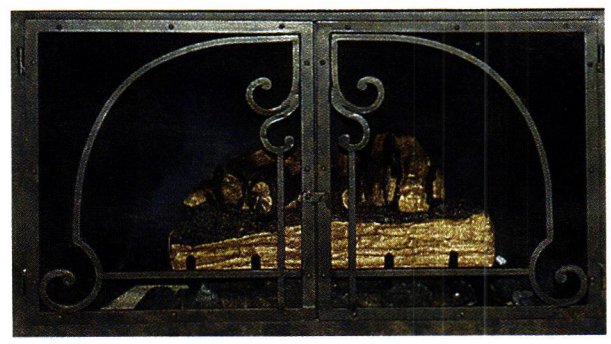
Manufacturer & supplier of hand-carved marble mantels: all styles; stock designs & custom work; fountains & statues in stock.
Write in No. 37



The model #C303 mantel from Southern Group Enterprise measures 43 in. tall x 63 in. wide x 13 in. deep.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; Early California & European styles; gates, registers & grilles in wrought iron & steel; 50 styles of wrought-iron fire screens built in with doors or freestanding; stock & custom.
Write in No. 483



The Millshouse is one of 60 styles of custom built-in fireplace screen doors available from Steven Handelman Studios.

Sun Architectural Woodworks
207-625-7000; Fax: 207-625-4444
www.sunarchitecturalwood.com
West Baldwin, ME 04091

Custom designer & fabricator of residential millwork: doors & entrances, panel walls & wainscoting, fireplace façades, functional cabinets & libraries; Palladian & double-hung windows.
Write in No. 2684 for entryways; 619 for windows

Superior Clay Corp.
800-848-6166; Fax: 740-922-6626
www.superiorclay.com
Uhrichsville, OH 44683

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Write in No. 1333

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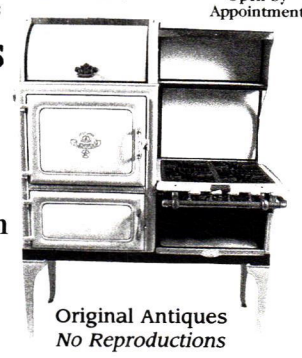

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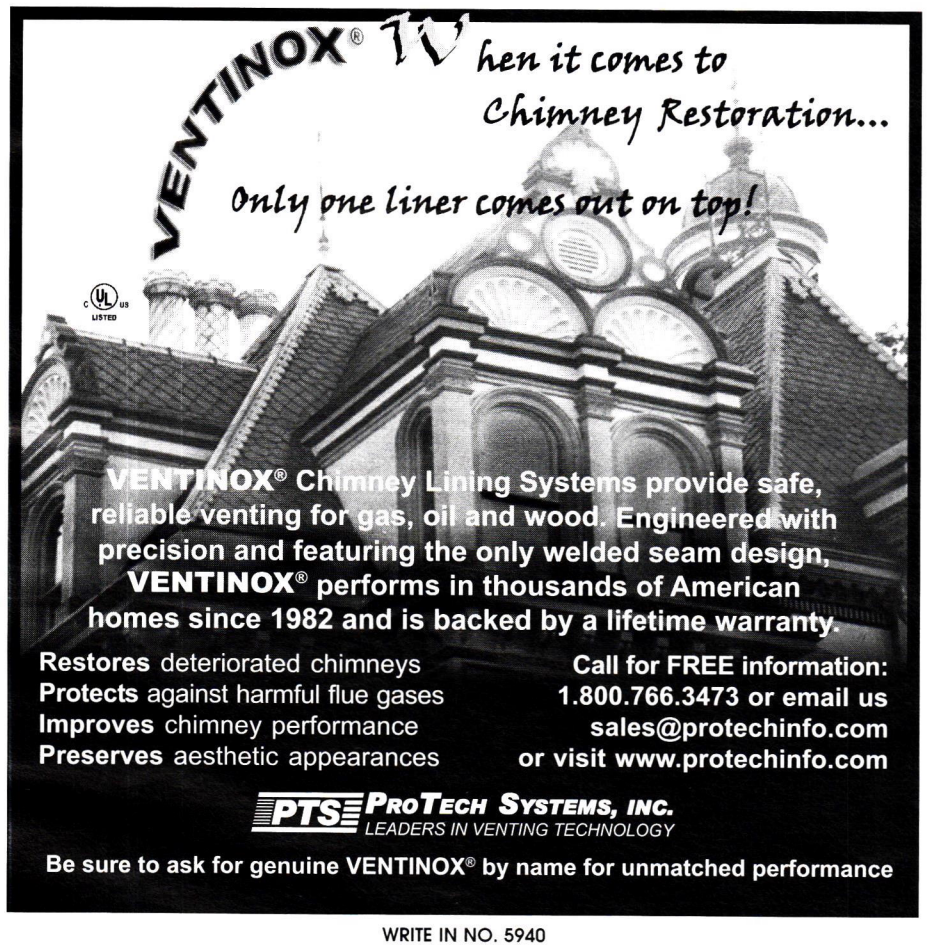

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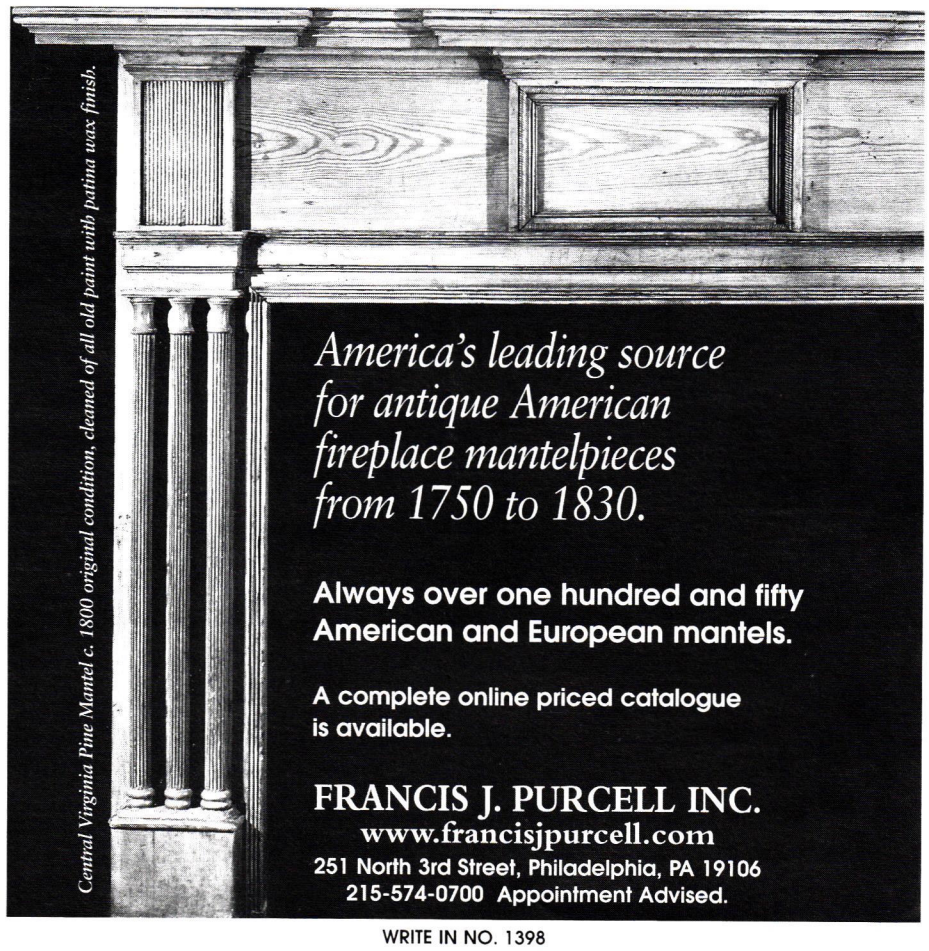

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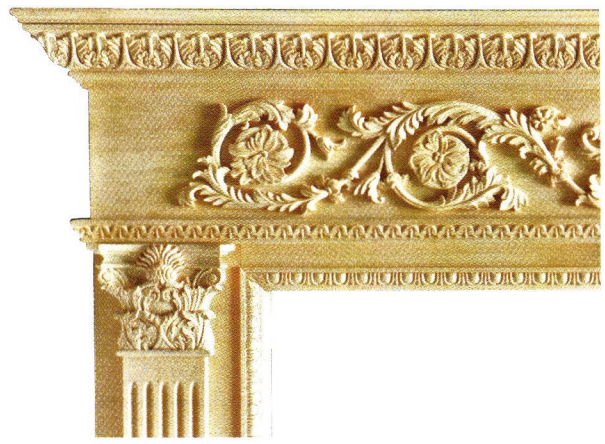

This mantel was hand carved in linden by White River Hardwoods-Woodworks.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
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Fayetteville, AR 72701

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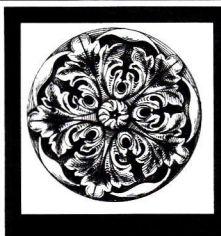

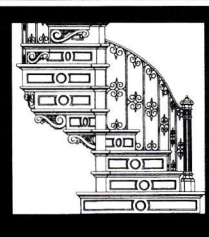

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Manufacturer of Early American hand-forged cast-iron registers & grilles & iron & stainless-steel door & window hardware: latches, knobs, door knockers, slide bolts, pulls, lever handles & more; shutter & wood-gate hardware; bath accessories.
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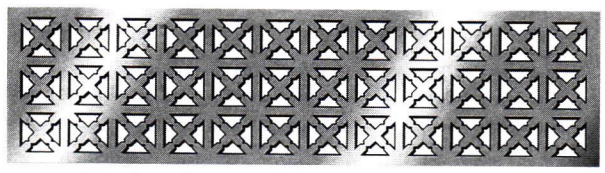

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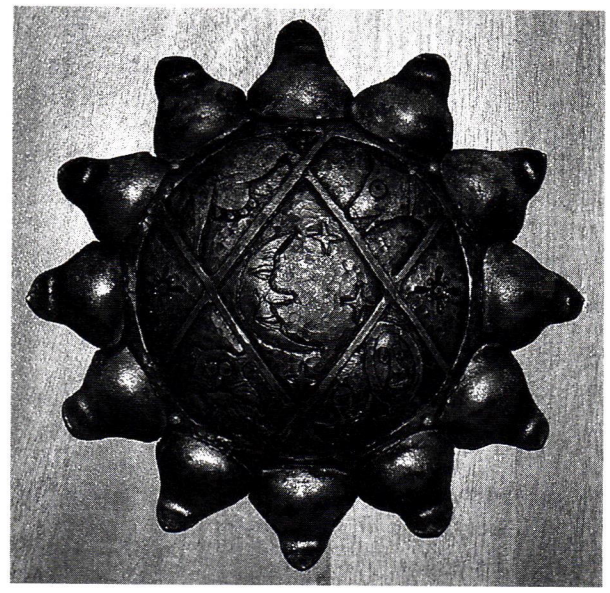

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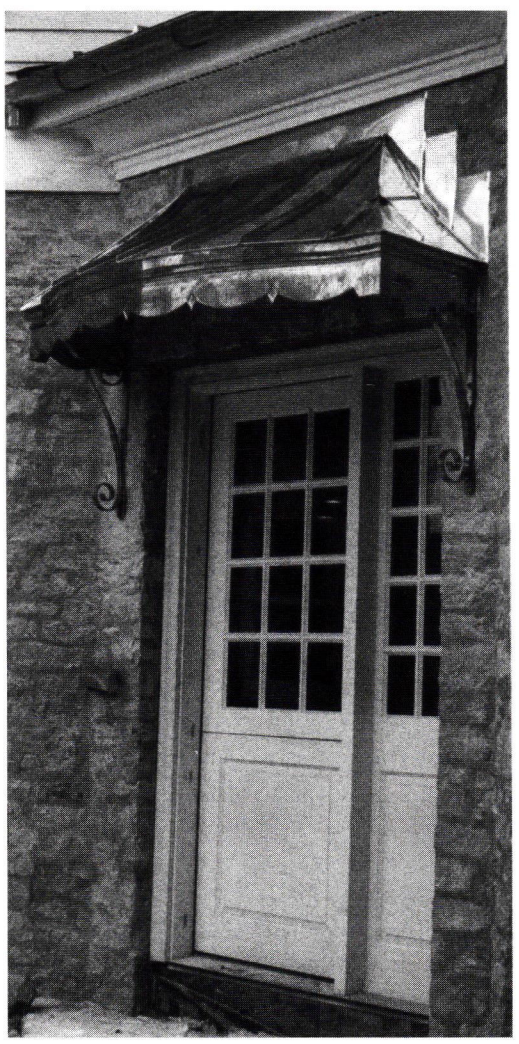

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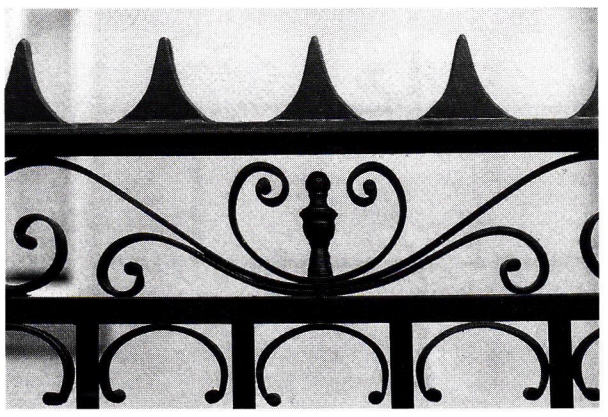

This detail shows the restoration work of Fine Architectural Metalsmiths on a gate featuring a sawtooth "loafer's rail" and typical Vitruvian scrollwork.

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www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of all types of spiral stairs: steel, steel/wood combinations or all-wood spirals; custom railing & wood stair parts.
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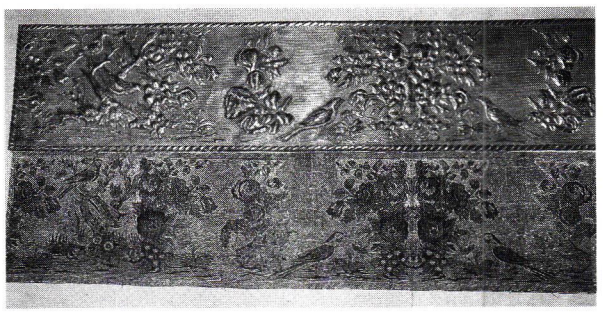

This 6x36-in. 32-oz.-copper relief was fabricated by Hans Liebscher using repoussé techniques and following an original design by Theresa Clark Studios of Costa Mesa.

Hans Liebscher Custom Copper Works & Sheet Metal, Inc.
760-471-5114; No fax
www.hanscopper.com
San Marcos, CA 92079

Fabricator of copper sheetmetal ornament & roofing: horizontal-radius curved gutters, stampings, gargoyles, leader heads, weathervanes, finials, ornamental twisted downspouts, cast-brass gutter hardware & smooth downspout elbows; reproductions of historic metal ornament from original pictures or drawings.
Write in No. 189

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
Write in No. 1210

This custom cast-bronze railing was created by Historical Arts & Casting.

Indital, USA
800-772-4706; Fax: 713-694-2055
www.indital.com
Houston, TX 77028

Supplier of more than 8,500 Italian-designed architectural steel forgings: signature rosettes, Baroque leaves & spears; pickets that can be fabricated to create staircases, partitions, fences, gates, railings, balusters & stairs; wrought iron & steel.
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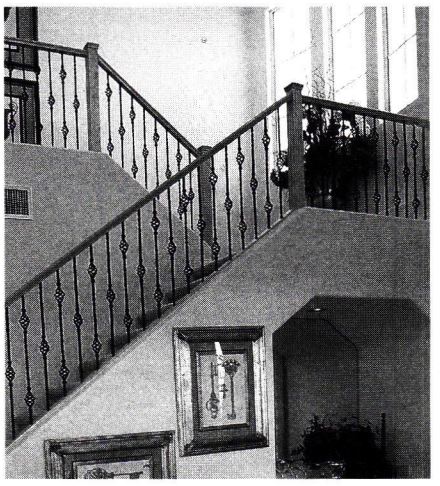

Twisted "basket" balusters from Indital were combined with wood handrails and newel posts to create this simple yet elegant stair rail.

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www.jackarnold.com
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Manufacturer of custom copper chimney pots: patina finish; UL-listed iron lanterns & other lighting fixtures; cast-stone fireplaces; French Country-style cabinetry; custom windows.
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This cast-iron and cherry stair rail is the work of John F. Graney Metal Design.

John F. Graney Metal Design, LLC
413-528-6744; Fax: 413-528-6749
www.graneymetaldesign.com
Great Barrington, MA 01230

Custom fabricator of forged metalwork in Classical & contemporary styles: benches, gazebos, railings, gates, entryways, garden furniture, lighting & mailboxes; gold-leaf & exotic finishes; design & installation service; historical restoration.
Write in No. 4840

Kayne & Son Custom Hardware, Inc.
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www.customforgedhardware.com
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Custom fabricator of hardware: functional & dummy, straight or curved strap hinges, various designs of HL hinges, cane & drop surface bolts, locks, locksets, custom butt hinges, knockers & sash locks; gate, garage, cabinet, bath & shutter hardware; fireplace grates, tools & accessories; weathervanes; hand-forged & cast-bronze thumb-latch sets, dummy handles & pulls; hand-forged steel, wrought iron/steel & cast brass/bronze; repair, custom restoration & reproduction; brochure $5.
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800-889-7215; Fax: 920-876-3065
www.kees.com
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Custom fabricator of architectural stamped, water-jet-cut or bar grilles & registers; baseboards, radiator covers & custom designs in stamped & perforated metal; wide variety of patterns & thicknesses; numerous options.
Write in No. 1385

King Architectural Metals supplied the balusters for this stair railing.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, balustrades, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

Liberty Ornamental Products
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www.libertyornamental.com
Bryan, OH 43506

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www.mbossinc.com
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Brooklyn, NY 11237

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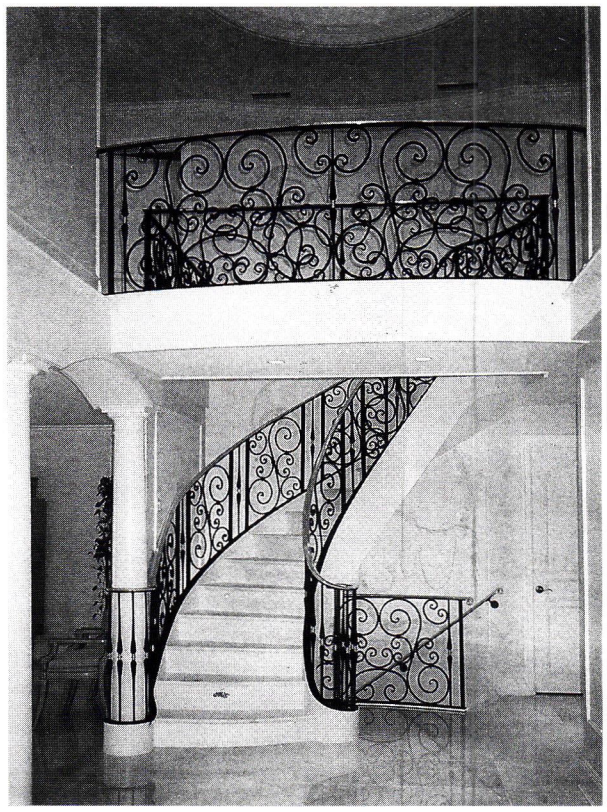

New Star Brass & Bronze designs, fabricates and installs traditionally styled metal railings and stairs.

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www.nikocontracting.com
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Nationwide contractor, fabricator & installer of architectural sheetmetal & roofing: historical restoration projects; slate, tile, metal & other historical roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; copper, lead-coated copper, zinc, galvanized steel, stainless steel, aluminum, brass & terne-coated metals.
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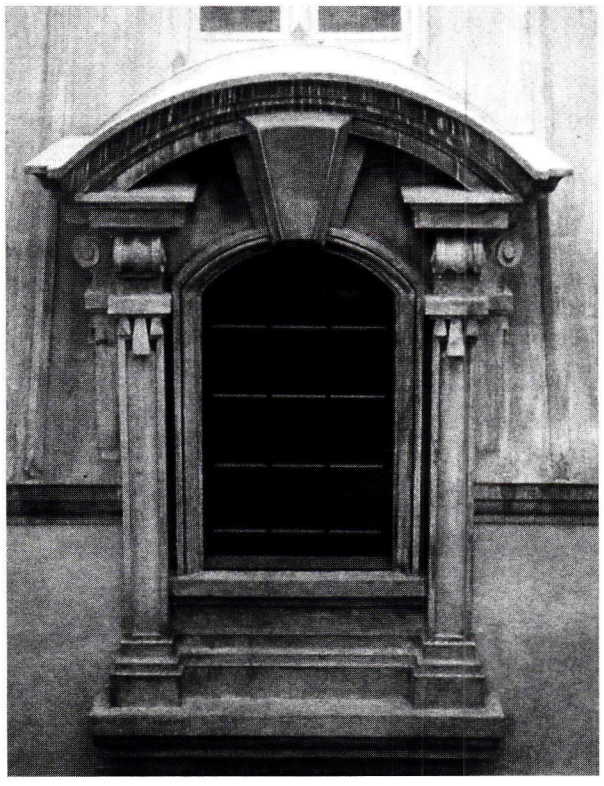

NIKO restored this copper dormer that was once in place at the Carnegie Mansion in New York City.

Old Smithy Shop
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www.oldsmithyshop.com
Brookline, NH 03033

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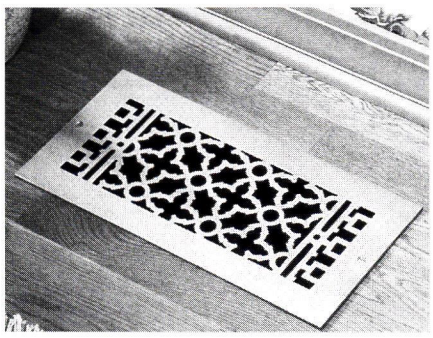

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www.reggioregister.com
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Schwartz's Forge custom fabricated this wrought-iron gate.

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www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; railings, balustrades, newel posts & more; ornamental gates & fencing; grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration services.
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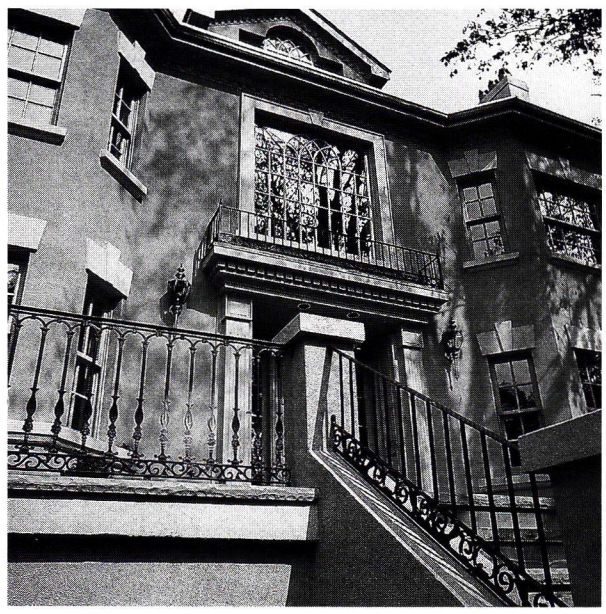

Steptoe &Wife fabricated and installed the custom cast railings for this private residence in Toronto.

Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron architectural elements: spiral & straight stairs, decorative balustrades & balusters, railings, gates, newel posts, handrails, treads, risers, ornamental ceilings & grilles; custom ornamental metal fabrication; arbors, gazebos & pergolas; cast aluminum & bronze & wrought iron/steel; contract manufacturing.
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www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

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This Mediterranean-style iron grille is one of a wide range of designs created by Steven Handelman Studios.

The Wagner Companies
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www.wagnercompanies.com
Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balustrades, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for rail fabrication.
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www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, pergolas, gazebos, furnishings, grilles, doors, hardware, finials, weathervanes, arbors, gas & electrical lighting & more; cast & wrought aluminum, iron, steel, bronze, brass & stainless alloys; CAD services; NOMMA's most award-winning metal fabricator; national market.
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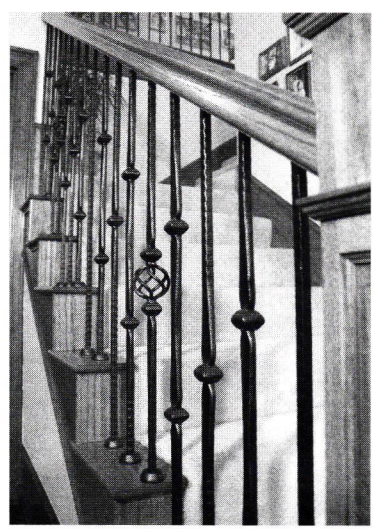

Woodmark manufactures a large variety of decorative iron stair parts.

Woodmark International/Banner Faucets
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Richardson, TX 75081

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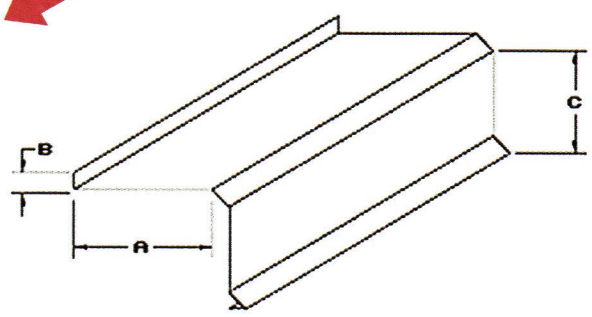

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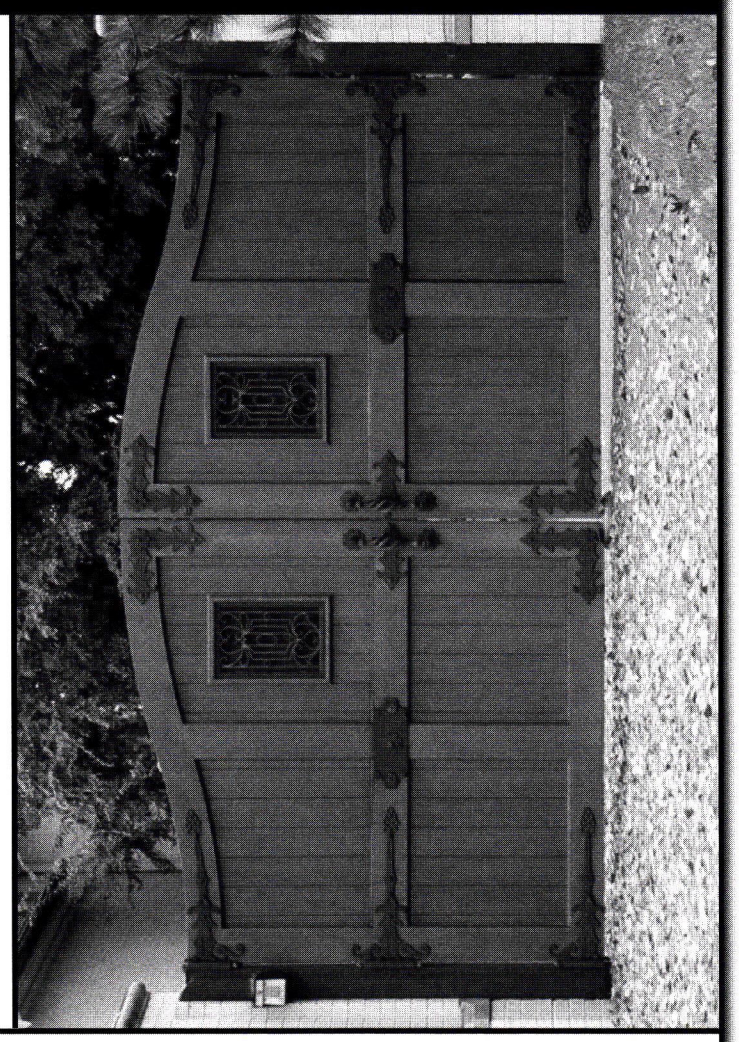

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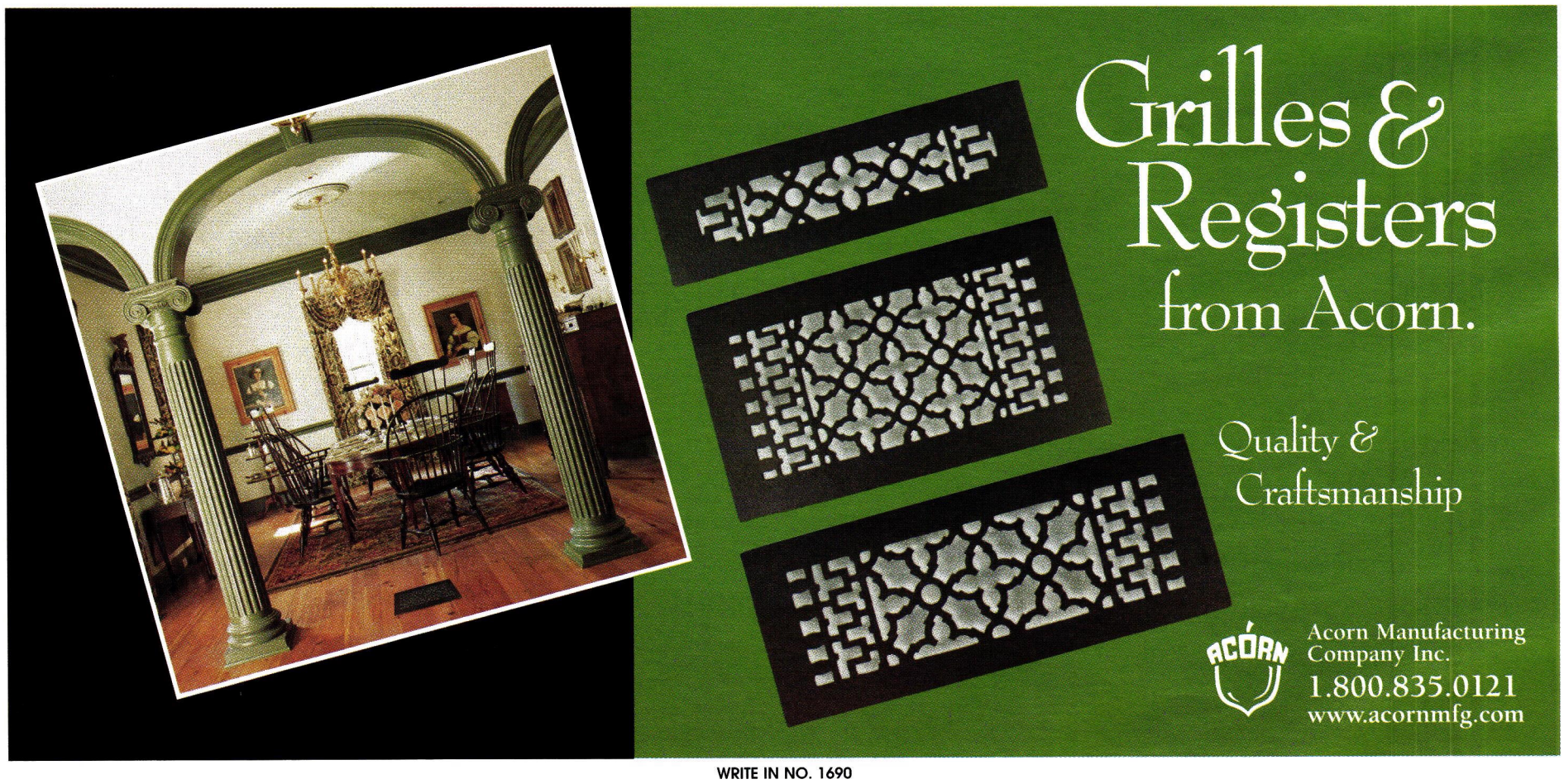

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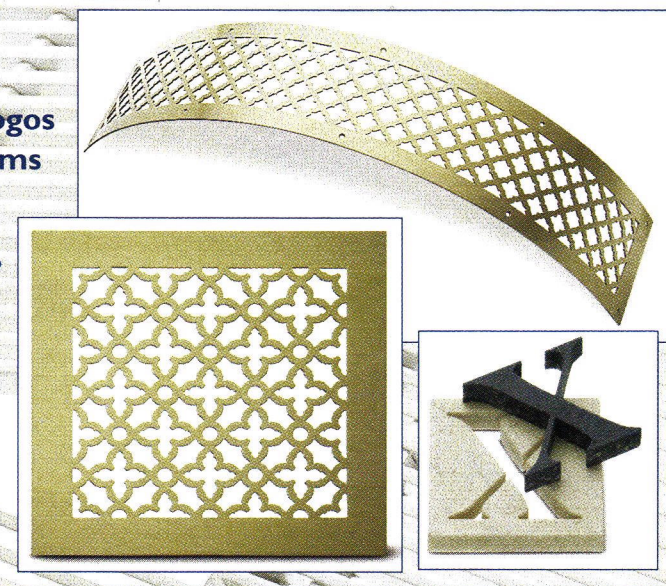

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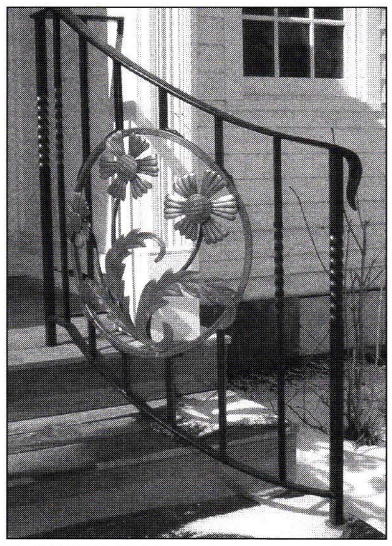

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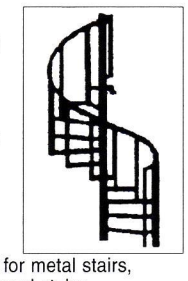

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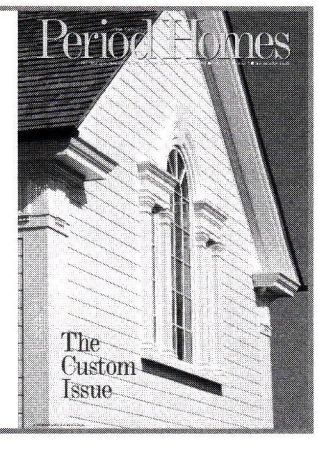

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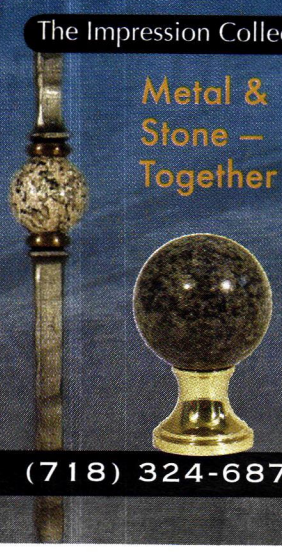

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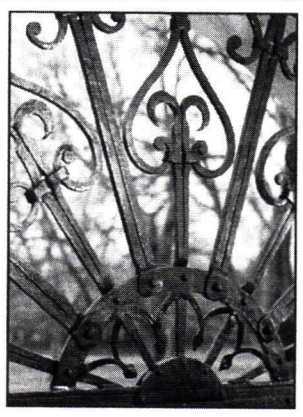

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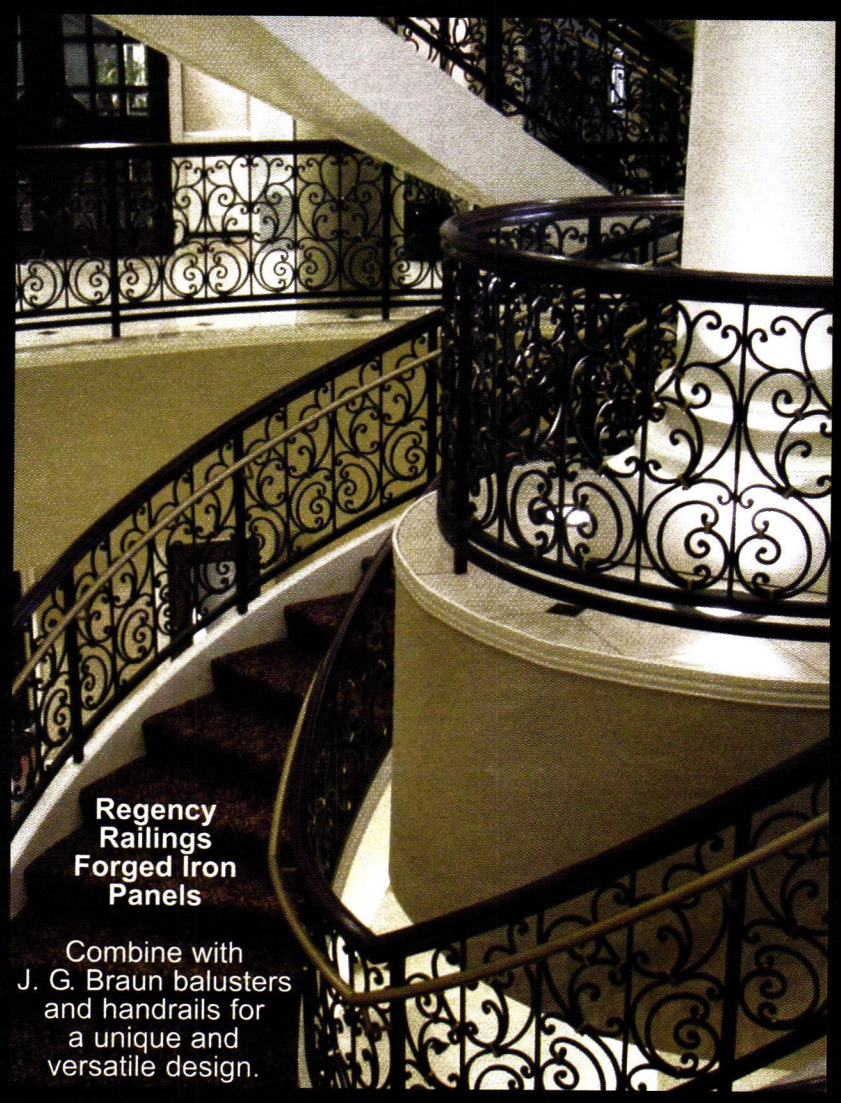

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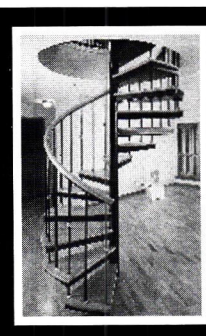

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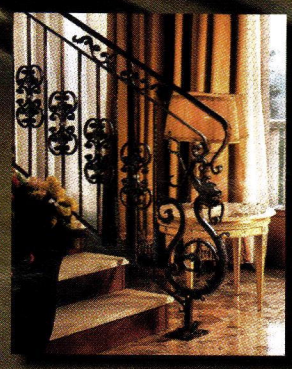

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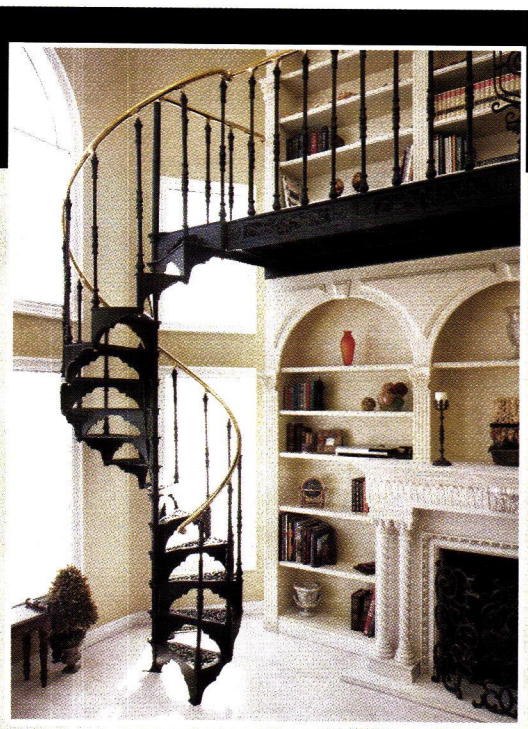

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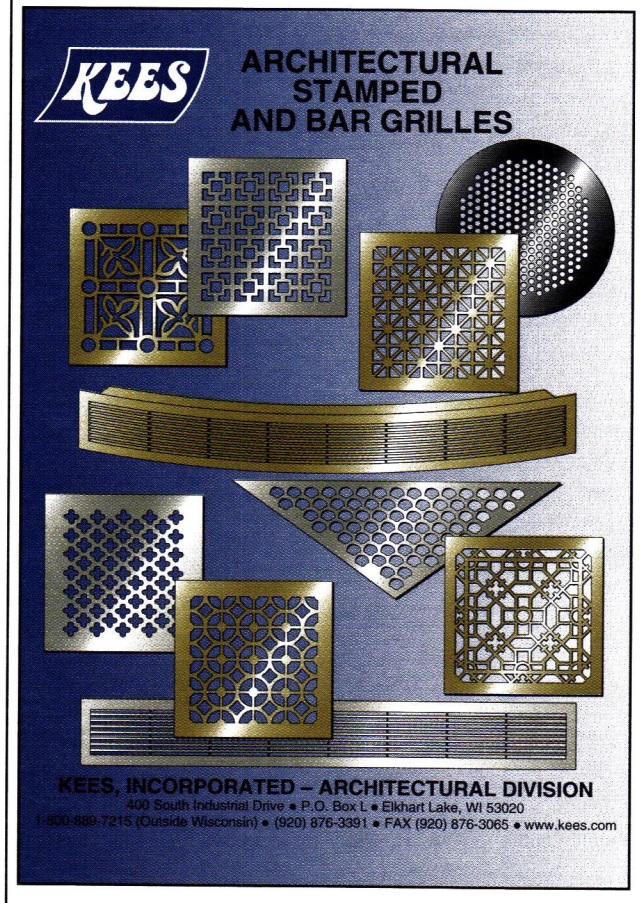

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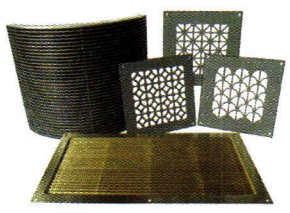

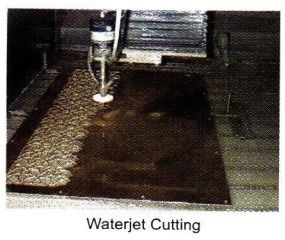

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Plumbing, Bath & Heating

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 42. To order literature from all of the companies listed here, enter Write in No. 9712.

Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Manufacturer of Early American hand-forged cast-iron registers & grilles & iron & stainless-steel door & window hardware: latches, knobs, door knockers, slide bolts, pulls, lever handles & more; shutter & wood-gate hardware; bath accessories.
Write in No. 1690

Advent Design International
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Ridgewood, NJ 07450

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Atelier Jouvence Custom Stoneworks, Inc.
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www.atelierjouvence.com
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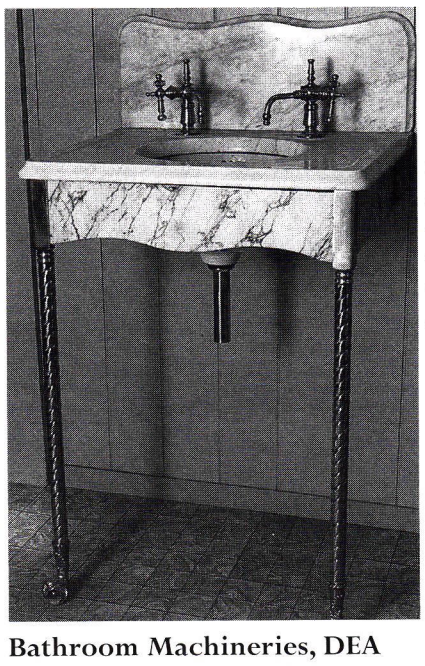

This ca. 1900 restored marble basin with backsplash and marble skirt, rope brass legs and glass ball feet is typical of the hard-to-find historic fixtures available from Bathroom Machineries.

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, original light fixtures, medicine cabinets, mirrors & many one-of-a-kind items; Lydia model reproduction 1910 Pacific low-tank toilet; since 1976.
Write in No. 1725

Baths From The Past/Besco Plumbing
800-697-3871; Fax: 781-871-8533
www.bathsfromthepast.com
Rockland, MA 02370

Manufacturer & designer of classic- or antique-style kitchen & bath faucets & fittings: custom-designed shower systems; brass, nickel & oil-rubbed finishes; pedestal, copper, brass & fireclay farm sinks; clawfoot tubs, high-tank toilets & accessories.
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Custom antique-style faucets and fittings, such as this Victorian-reproduction set, are available from Baths From The Past.

Brian Greer's Tin Ceilings, Walls & Unique Metal Work
519-743-9710; Fax: 519-570-1447
www.tinceiling.com
Petersburg, ON, Canada N0B 2H0

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Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Manufacturer & supplier of pressed-tin ceilings, walls & backsplashes: stamped-metal sheets in 2x4-ft. sections for easy installation; cornices in 4 ft. lengths, 2 to 9 in. widths; Victorian, Art Deco & other styles; 6-, 12- & 24-in. repeat patterns; 2x2- & 2x4-ft. suspended ceiling sheets; tin-plated steel for paint retention; shipped anywhere.
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877-682-4192; Fax: 859-431-4012
www.clawfootsupply.com/ph
Erlanger, KY 41018

Distributor, importer & retailer of cast-iron & acrylic clawfoot & freestanding bathtubs: hard-to-find Victorian & traditional bath fixtures & hardware; reproduction fixtures, antique/original fixtures, faucets, showers, fittings & toilets; kitchen & bathroom sinks; bathroom hardware & accessories; hundreds of shower rods; free 92-page color catalog.
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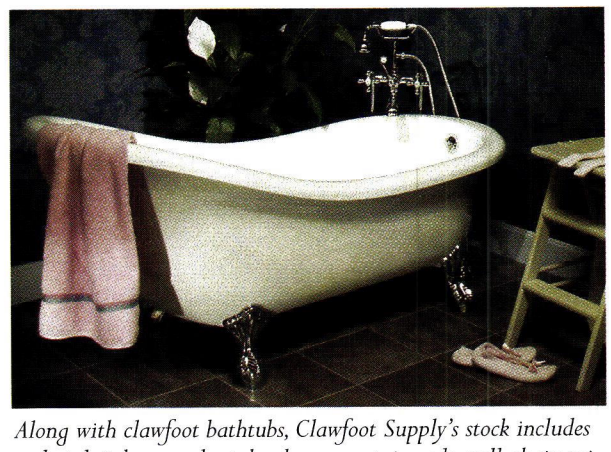

Along with clawfoot bathtubs, Clawfoot Supply's stock includes pedestal sinks, console sinks, shower curtain rods, pull-chain toilets and curved shower rods.

Crown Point Cabinetry
800-999-4994; Fax: 800-370-1218
www.crown-point.com
Claremont, NH 03743

Custom fabricator of hand-crafted, period-style cabinetry: for the kitchen, bath & other rooms; Arts & Crafts, Shaker, Victorian & Early American styles; sells directly to homeowners, architects, custom builders & remodelers nationwide; family owned & operated.
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This kitchen features Shaker-style cabinetry hand crafted by Crown Point.

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www.distressedcabinet.com
Dickinson, TX 77539

Custom fabricator of home & kitchen cabinets made of distressed hardwood: variety of hardwoods & finishes; hand crafted, rubbed & finished; old-world French Country & English Country furniture reproductions.
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DistressedCabinet.com's kitchen cabinet, from the Manor Collection, features a custom upper constructed out of one piece of alder with the company's Chester finish.

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www.goodtimestove.com
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www.peguerin.com
New York, NY 10014

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West Jordan, UT 84088

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This faucet was manufactured by Kolson, supplier of bathroom and kitchen elements and accessories.

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www.kolson.com
Great Neck, NY 11023

Distributor of kitchen & bath fittings & fixtures: tubs, toilets, bidets, sinks, faucets, mirrors, bathroom lighting, medicine cabinets, vanities & coordinating bath accessories in every style & finish; interior & exterior door hardware in every style & finish; cremone bolts, registers and grilles, hinges & push plates; casement & transom, decorative door & cabinet, custom & reproduction hardware; cast, forged & wrought iron; glass, porcelain & crystal door & cabinet hardware.
Write in No. 3760

Mac the Antique Plumber
800-916-BATH; Fax: 916-454-4150
www.antiqueplumber.com
Sacramento, CA 95819

Manufacturer of antique bathroom accessories & original & reproduction lighting & hardware: leg tubs, high- & low-tank toilets, faucets, bath accessories, cabinets & mirrors; chandeliers, sconces & table lamps; door, window, cabinet & furniture hardware; registers & grilles; mailboxes; ceiling medallions; 200-p. catalog $10 (refundable).

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www.re-bath.com
Mesa, AZ 85210

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Sunflower Showerhead Co.
206-722-1232; Fax: 206-722-1321
www.sunflowershowerhead.com
Seattle, WA 98108

Importer of traditional showerheads & fittings from Australia: deluge showerheads 8, 10 & 12 in. in dia. & 2-headed shower systems in solid brass; all architectural finishes; installation with custom-arm brackets or off-the-shelf plumbing fittings.
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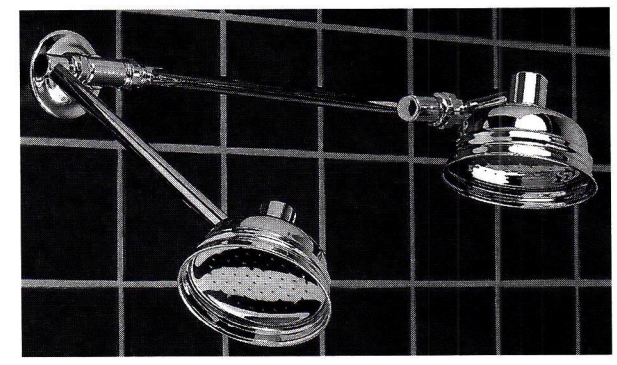
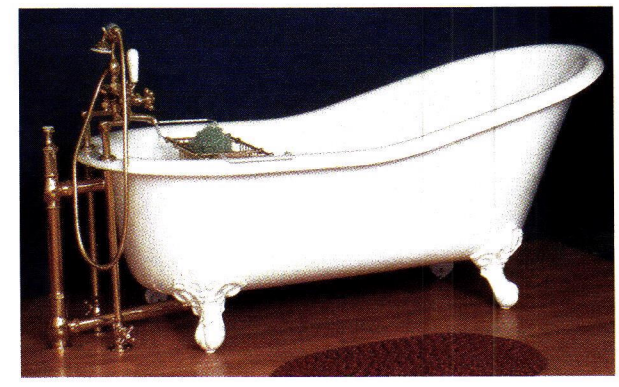


The Victoria & Albert dual shower assembly from Sunflower Showerhead features an anti-splash showerhead and a triple-jointed arm.

Sunrise Specialty Co.
800-444-4280; Fax: 800-937-2540
www.sunrisespecialty.com
Oakland, CA 94603

Manufacturer of Classically designed bathroom fixtures: reproduction & antique fixtures; clawfoot tubs, oak-tank toilets, period sinks, showers, fittings, water closets, bathroom hardware & bath accessories.



The new extended-length Slipper Bath, model #835 from Sunrise Specialty, is 68 in. long and includes a continuous rolled rim.

The Bath Works Inc.
615-591-7030; Fax: 615-591-2090
www.thebathworks.com
Franklin, TN 37064

Manufacturer & importer of rare & antique bathtubs from France, England & America: restored by hand; reproduction & antique/original fixtures, clawfoot & period tubs, faucets, period sinks & toilets, reproduction bathroom hardware, antique bathtub accessories & showers/fittings; custom design services.

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Calendar of Events

THE PALLADIO AWARDS. The annual award competition for excellence in traditional design is co-produced by *Period Homes* and *Traditional Building* magazines; awards are given in the areas of Residential Architecture and Commercial/Civic/Institutional Architecture. For complete details about past winners and entering the next competition, go to www.period-homes.com or www.traditional-building.com.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America has developed an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits, in many of the design areas of Classical architecture are offered year-round by The Institute at its facilities in New York City. For a complete list of events and programs, go to www.classicist.org.

FREEMASONRY & THE ARCHITECTURE OF WASHINGTON, DC, May 18-November 1, 2005. In collaboration with the Freemasons of Washington, DC, the Octagon Museum is presenting an exhibit revealing the little-recognized contribution of Freemasons to the design and architecture of Washington, DC. Through historic paintings and objects, the exhibit provides new perspectives on various historic events and will disclose hidden Masonic symbolism found in architectural details on many 19th- and 20th-century buildings. For more details, go to www.theoctagon.org.

TRADITIONAL TIMBER-FRAMING WORKSHOP, September 21-25, 2005. Jack Sobon and Dave Carlon are conducting a workshop on traditional timber framing at the Hancock Shaker Village in Hancock, MA. For more information, contact Sobon at 413-684-3223 or Carlon at 413-684-3612.

SEMINARS ON REPAIR, RESTORATION & MAINTAINANCE PRODUCTS, September 29-November 18, 2005. Abatron, Inc., of Kenosha, WI, is holding a series of workshops for dealers, architects, contractors and the public in its manufacturing facilities on select Fridays this fall. Each seminar will focus on a different topic designed to provide the attendee with a working knowledge of moldmaking and casting, concrete repair and coating or wood restoration. For more details or to register, contact Alan TerBush at 800-445-1754, ext.106.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, October 20-22, 2005. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired new construction. The conference, which will be held at the Ernest N. Morial Convention Center in New Orleans, LA, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

BLACKSMITH SKILLS TRAINING COURSE, October 27-29, 2005. The Center for Metal Arts in Florida, NY, is offering a workshop titled "Three Dimensional Solid Modeling for Windows: Rhino Boot Camp." The course will be taught by Christopher Stokes, a master goldsmith for 27 years, and cover most of Rhinoceros modeling software's functionality. For more information, go to www. iceforge.com.

CALL FOR PRESENTATIONS. The Traditional Building Exhibition and Conference is now accepting proposals for conference presentations for the Chicago show in April 2006. Topics include restoration and renovation, sustainable preservation, code compliance, New Urbanism, tools and technology and facilities management, among many other fields. Speaker benefits include complimentary registration to the exhibition hall and conference sessions. The deadline for submissions is September 9, 2005. Please direct questions to Judy Hayward at 802-674-6752 or jhayward@restoremedia.com.

WOOD-CARVING WORKSHOPS. A Classically trained master wood carver conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes are available both for groups and individual instruction. For more details, go to www.klitsas.com.

WORKSHOP ON HISTORICAL LIME MORTARS. A comprehensive two-day course details the why and how of using lime putty mortars for repointing historic masonry. The workshop combines lectures and laboratory work with hands-on lime slaking and repointing on all different types of historic masonry walls. For course schedules and registration details, call 773-286-2100 or go to www.usheritage.com.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. For a listing of current programs, go to www.preservationworks.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum, Washington, DC, has a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs offer AIA continuing-education units – and the building itself is worth the visit if you've never been there. For details on current programs, go to www.nbm.org.

HISTORIC PRESERVATION SEMINARS. The National Preservation Institute has a schedule of seminars in Historic Preservation and Cultural Resource Management running from March through December in cities across the U.S. Seminars vary in length from one to three days and qualify for AIA continuing-education credits. For full schedule details, go to www.npi.org.

HISTORIC PRESERVATION WORKSHOPS. The Campbell Center in Mount Carroll, IL, offers courses and workshops in many areas of historic preservation. Programs run from one to three days, and are offered from June through October. For full course information, go to www.campbellcenter.org.

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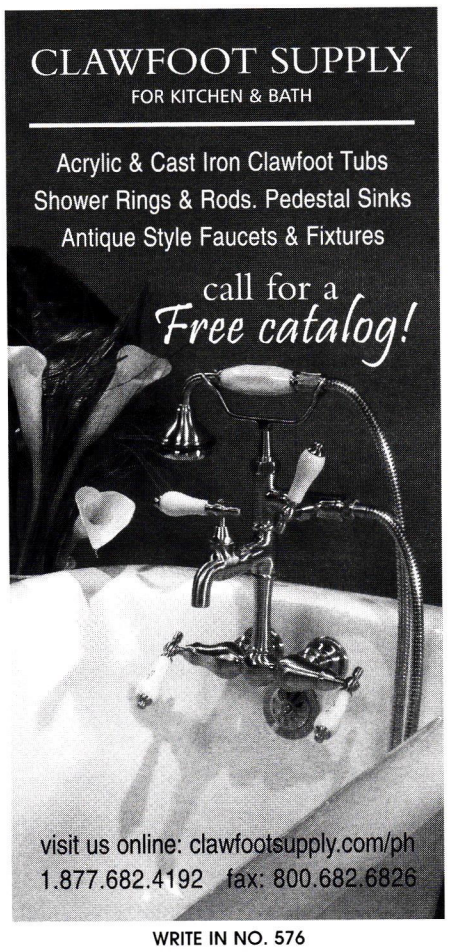

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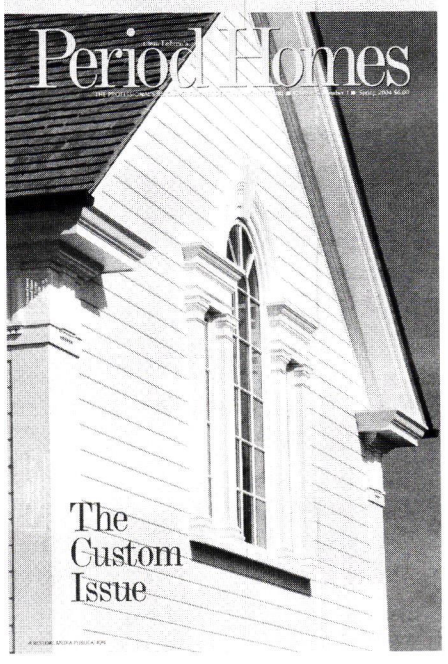

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Cedar Sightings

Although it is still considered a niche product, wood roofing is becoming more popular. *By Martha McDonald*

When builder Jerry Boldenow of Orono, MN, designed and built his own 5,000-sq.ft. dream home, he never considered anything other than a wood roof for the 17th-century-English-style cottage. "We design and build high-end homes and we use only wood roofing on them," says Boldenow. "Wood is more traditional looking."

Its appearance is not its only asset, however. "There is a growing interest in wood roofing," says Lynne Christensen, director of operations for the Cedar Shake & Shingle Bureau of Sumas, WA, "especially the newer pre-finished and pre-primed products, including the advent of pressure-impregnated treated products that increase the life span of the wood roof and those that offer fire-retardant qualities."

Founded in 1915, the Cedar Bureau represents manufacturers, distributors and installers of cedar shake and shingle roofing and siding, including western red cedar, by far the most popular species, and also yellow cedar. With more than 100 manufacturers, almost 70 distributors and nearly 140 approved installers on its membership roster, the Cedar Bureau requires its manufacturing members to participate in a quality-control process that involves inspections by a full-time staff auditor and by separate third-party inspectors in order to use its Certi-label brand.

The 14/12 hand-framed roof on the 5,000-sq.ft. Boldenow home in Orono, MN, was installed by Kurt Rusch using medium hand-split shakes supplied by ABC Supply of Minneapolis, MN.

The Cedar Bureau emphasizes the advantages of cedar for roofing and for siding. "Cedar is naturally decay resistant. People like it for its light weight and that it is environmentally friendly," says Christensen. "Many alternatives are made from minerals, rocks and petroleum-based products that are not renewable resources." Other advantages she cites for wood roofing include its wind- and impact-resistant and insulating properties. In addition, the Cedar Bureau points out that wood is not subject to freeze-thaw cycles, will not delaminate and will weather into a nice gray color.

Appearance does, however, serve the product: The main reason people use it is its look, and, on high-end homes, they are not deterred by its higher cost – a shake roof generally costs twice as much as an architectural shingle roof, according to Matt Wilkinson, owner of Cedar Roofing Co. in Lake Forest, IL. But "upscale neighborhoods like wood," says Tony Romberg, owner of Premium Shingle Co., a mill in Beaver, WA, "because many of the homes were designed for that look." Wilkinson agrees. "People like the natural beauty of a wood roof. It looks great with certain styles of homes, such as those with stone siding. There's a lot of call for it."

While the life span of other roofing products is generally longer, says Wilkinson, "you can get a 25- to 30-year life span if you go to a high-end premium [treated] product. It increases the life of the roof by 25 to 30%."

Christensen adds, "Typically the life span of a wood roof ranges from 20 to 50 years, depending on factors such as the quality of the product and the installation. You also need maintenance. For example, if you have overhanging trees, you need to keep the roof swept clean so debris doesn't build up."

Shingles and Shakes

Shingles and shakes are often thought of as hard to differentiate, but in fact are recognizably different. According to the Cedar Bureau, the former is sawn on both sides for a smooth finish and is available in 16-, 18- and 24-in. lengths. Manufacturers offer a wide range of fancy-butt shingles, including a semi-round shape known as the fish scale, a pointed butt to provide a diamond-shaped finish and arrow, half-cove, hexagonal, octagonal and diagonal shapes. These are recommended for sidewall applications where a decorative appearance is desired. Standard red cedar shingles, on the other hand, provide a tailored appearance for the roof.

Shakes are available in two basic types, says Christensen. The first is hand-split and resawn. It is split from the wood block on one side and sawn on the back to provide a more rustic appearance. These are available in three butt thicknesses: ½-in. (medium), ¾-in. (heavy) and 1-in. (jumbo) and are available in 18- and 24-in. lengths, although specialty or custom shake products come in lengths up to 36 in.

The second type of shake is taper sawn, which is sawn on both sides for a smooth appearance. It is typically thicker than a shingle and provides a heavier shadow line. These are generally available in ⅝- and ⅞-in. butt thicknesses and 18- and 24-in. lengths.

Shakes and shingles are also available in various grades. "There are more than 100 different products," says Christensen. "The selection depends on where the house is and its style. A rancher-style home or vacation mountain-side cabin, for example, would likely use a more rustic looking hand-split and resawn shake, but a city home where owners seek a more tailored look would probably want a taper-sawn shake or shingle."

Applications

The 5,000-sq.ft. Boldenow home in Orono, MN, is a typical example of a high-end home with a cedar shake roof. The 14/12 hand-framed wood roof is made of medium hand-split cedar shakes supplied by ABC Supply of Minneapolis, MN. Kurt Rusch of Minnetonka, MN, installed the roof, including the copper flashings, throughout a period of approximately five months. "The hand-split shake makes it a little heavier looking," says Boldenow.

While wood roofing is often associated with high-end homes, it has also been successfully used on other applications. One example is Bayview, a village of 55 homes in the retirement community of Port Ludlow, WA. When the owners realized they needed to replace the original roofing, they were initially told that high-quality shakes were no longer available. A bit of research and contact with the Cedar Bureau turned up quite different information. Four of the homeowners have now re-roofed using heavy ⅞-in. premium, old-growth hand-split shakes supplied by Premium Shingle Co. "Shakes make a beautiful roof and they are also practical," says homeowner Loren Kragh. "The aesthetics of shakes, the heavy shadow lines and the natural quality are superior to man-made materials. Shakes complement Northwest architecture, which emphasizes colors and textures found in nature. More simply put," he adds, "we used the need to re-roof as an opportunity to substantially upgrade our homes with premium heavy shakes." ■

Roofing and siding made of western red cedar add to the charm of this home designed by David Estreich Architects. *Photo: Adam Fliss, courtesy of Cedar Shake & Shingle Bureau*

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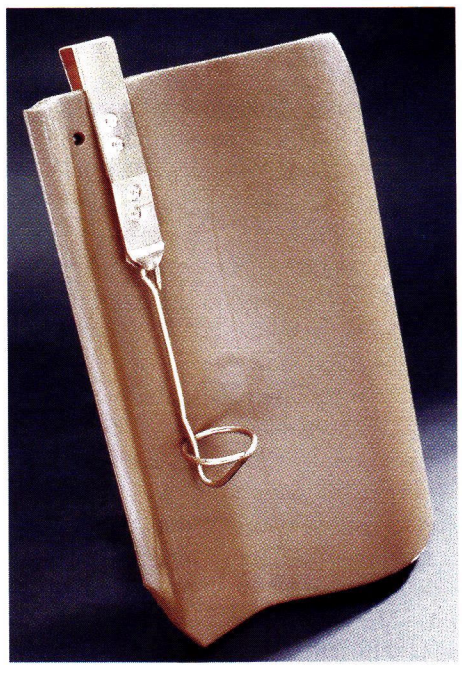

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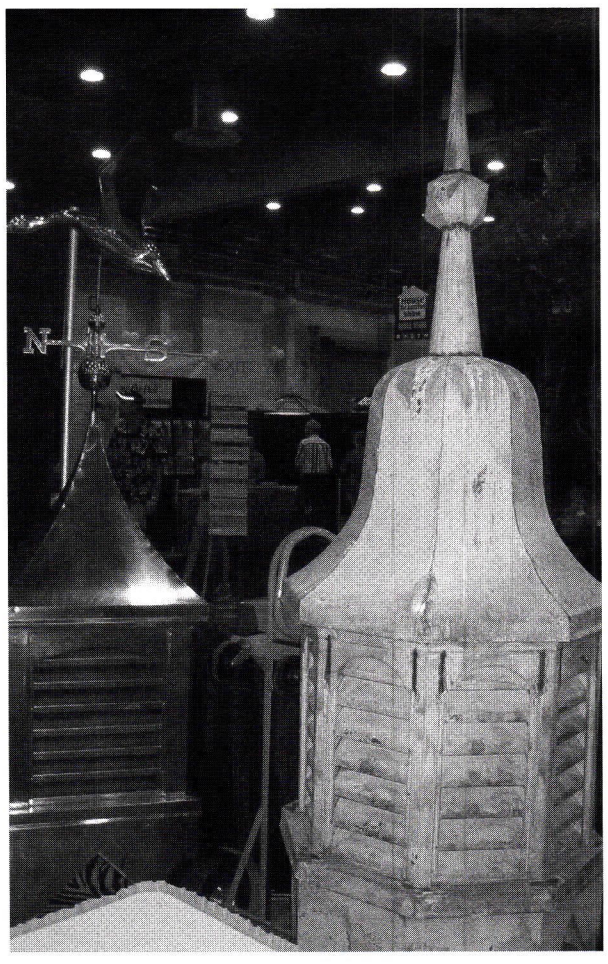

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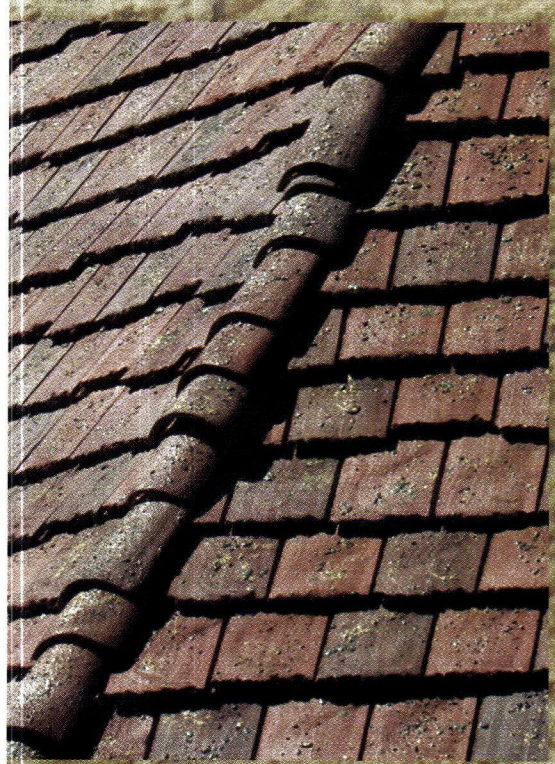

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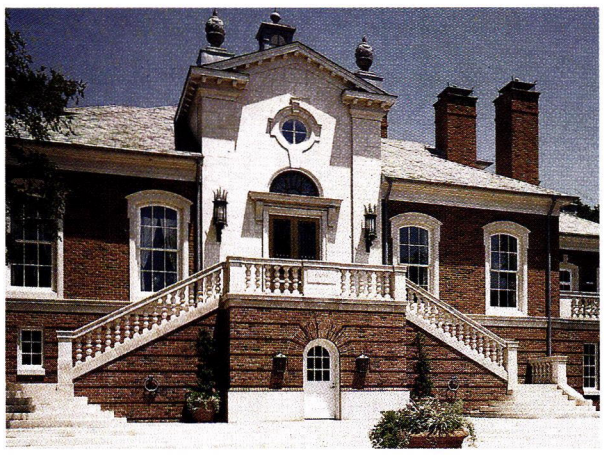

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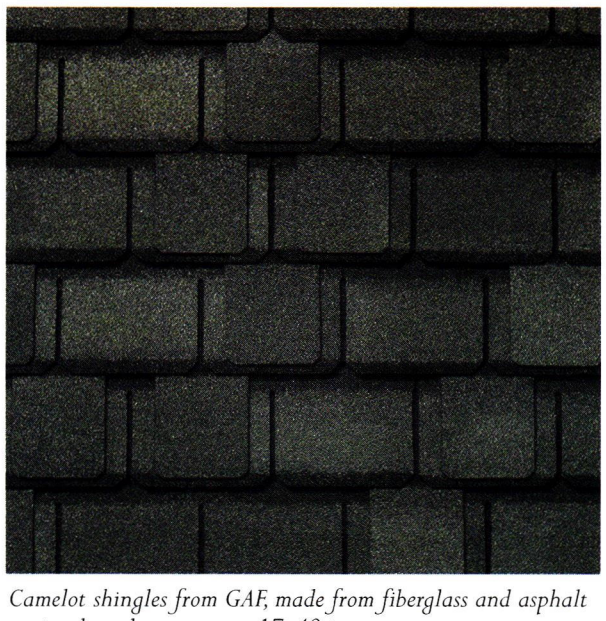

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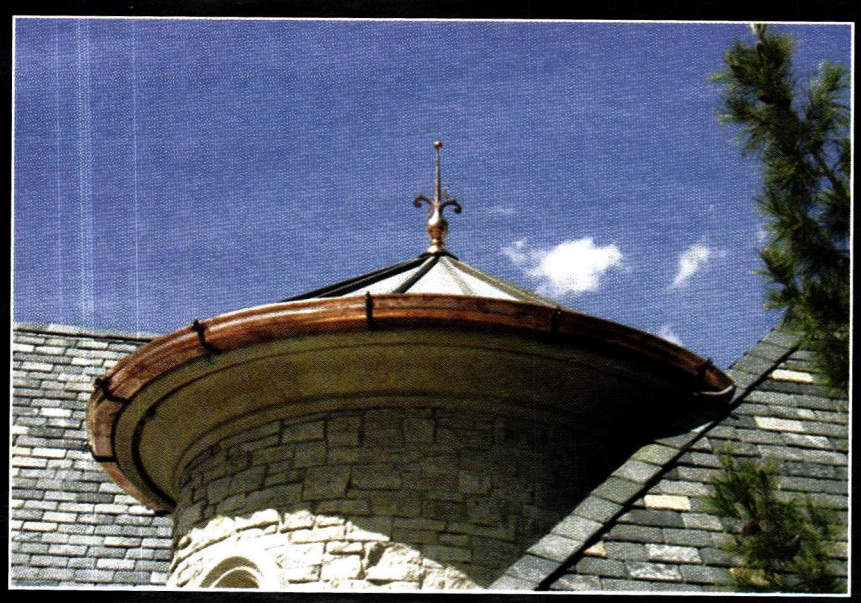

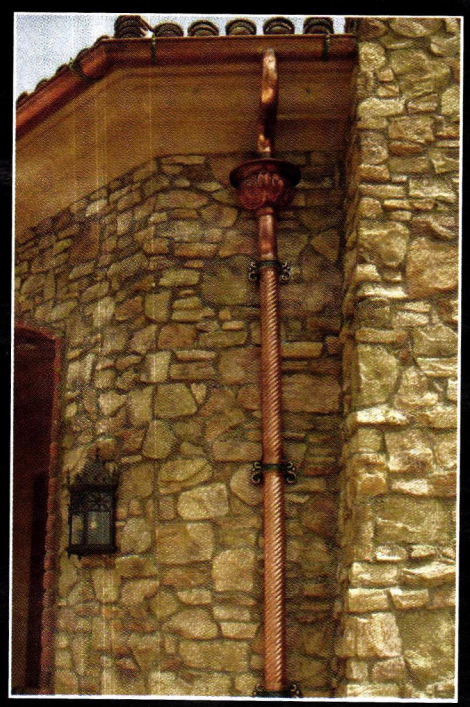

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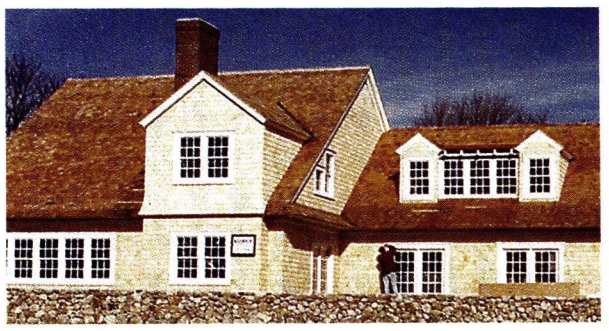

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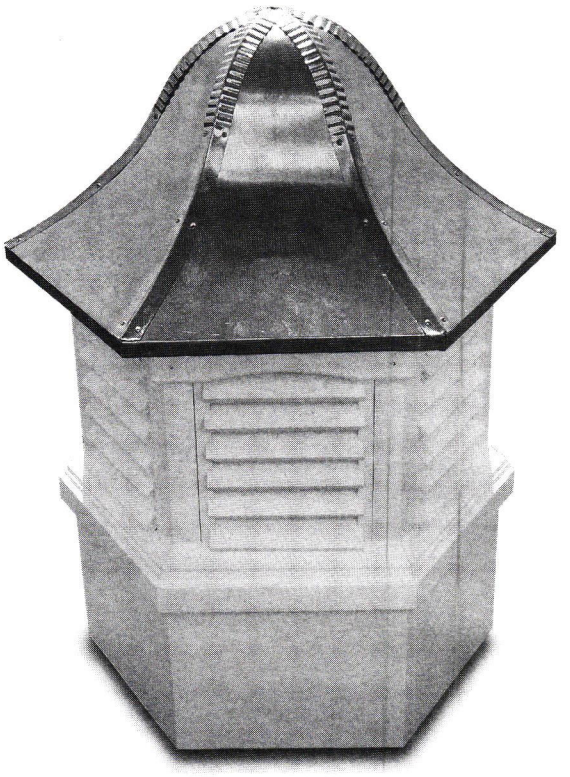

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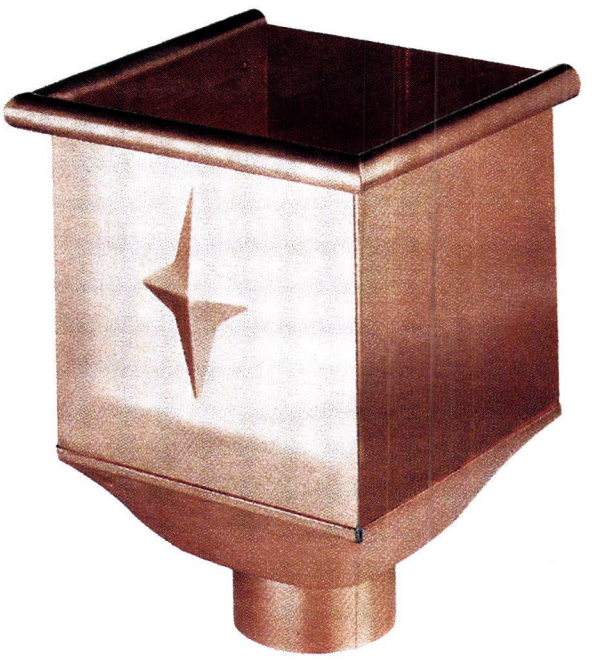

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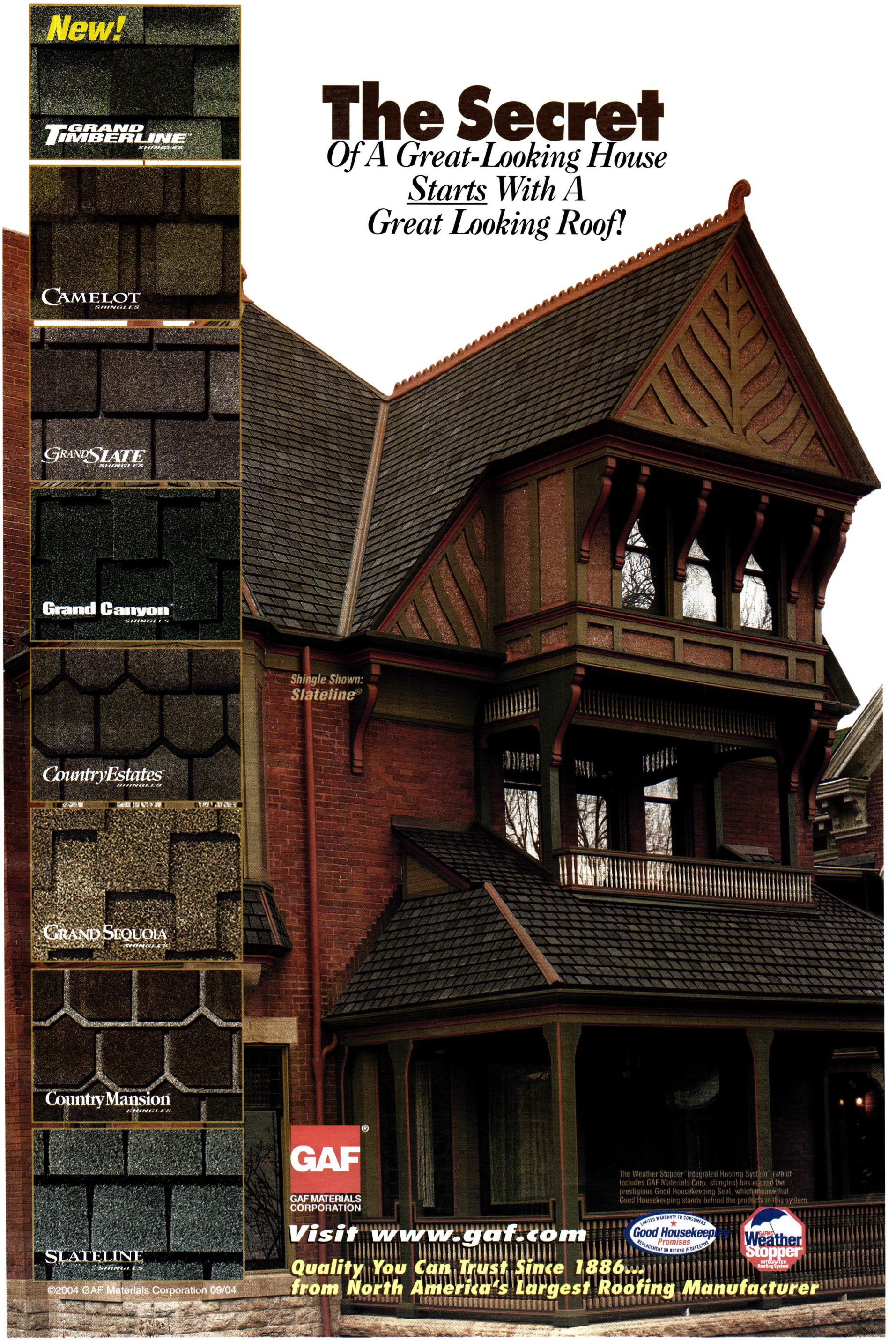

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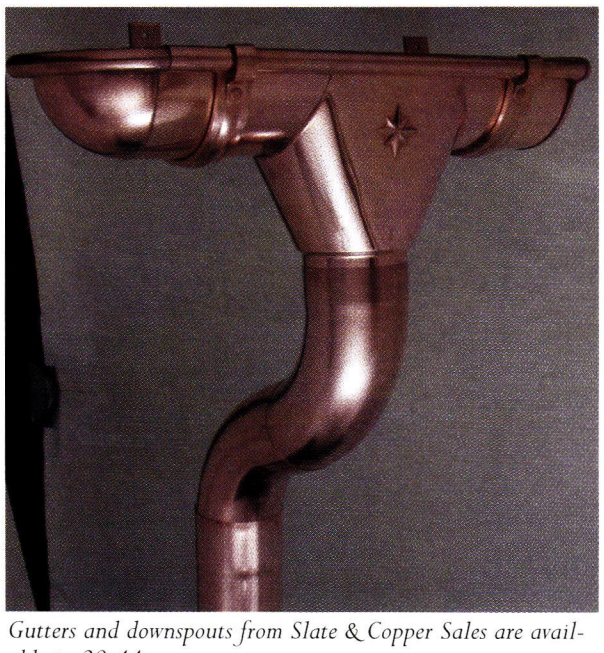

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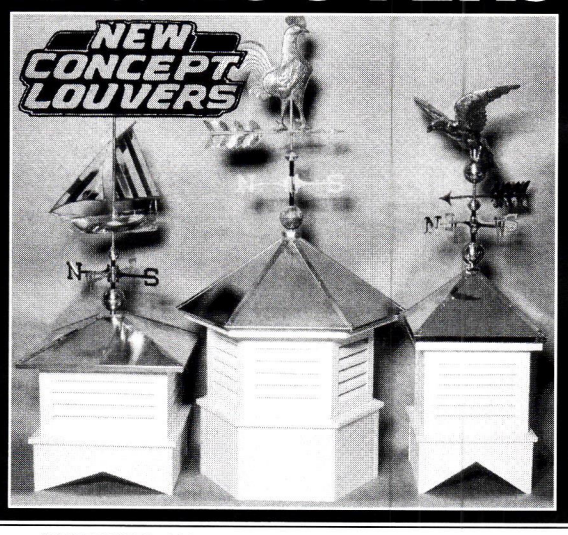

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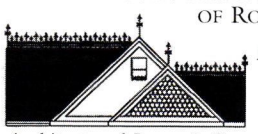

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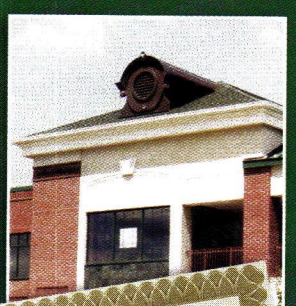

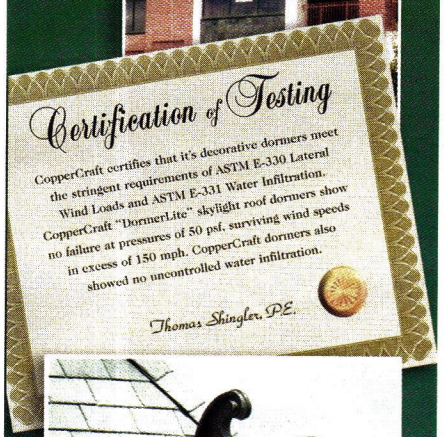

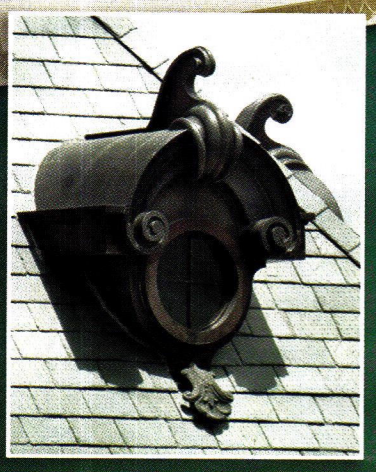

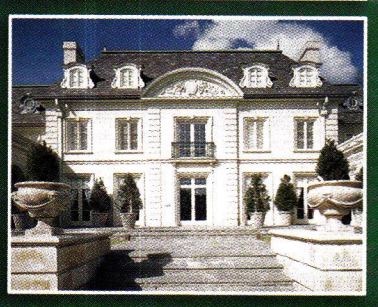

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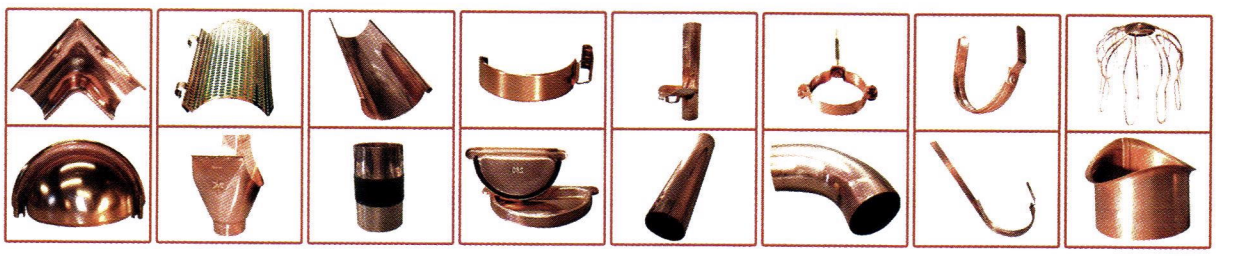

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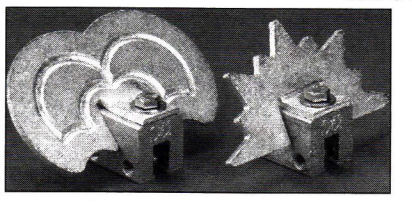

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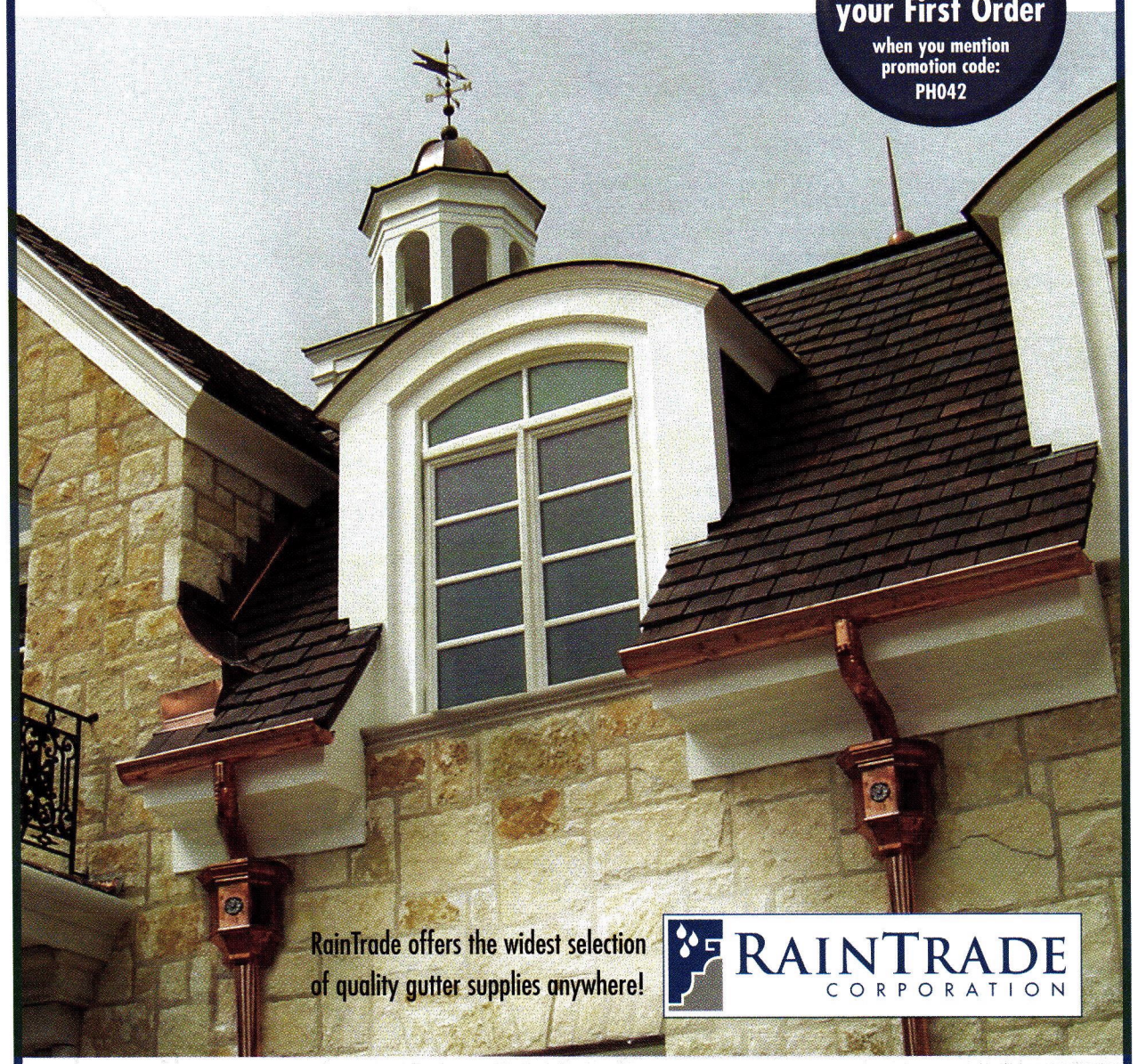

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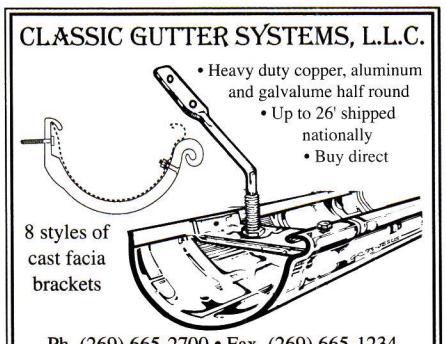

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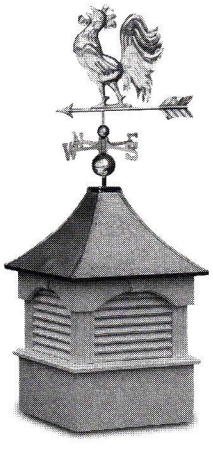

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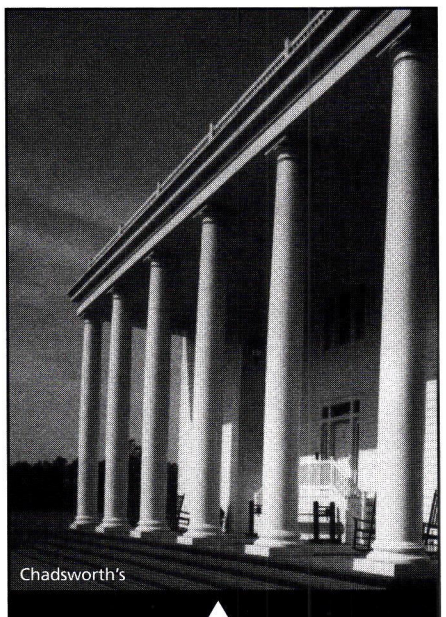

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Antiquing the New Period House

Architectural antiques can add more than just a touch of authenticity to a new period-style residence, but selection and installation must be done carefully. *By Hadiya Strasberg*

In his book *Creating a New Old House*, Russell Versaci encourages the use of architectural antiques in the design of new traditionally styled homes: "Salvaged building parts – such as doors, mantelpieces, and light fixtures – preserve a bit of history tempered by time.... Salvaged elements are details for authenticity."

Always popular for restoration projects, architectural antiques are now just as likely to be procured for new construction projects. In these cases, however, special consideration needs to go into the selection of the antiques, as well as the design of the house, in order to integrate the two seamlessly. Multiple issues – primarily period and style, but also size, weight, material, orientation and installation – must be addressed in order to achieve the correct styling.

Attraction to Antiques

Owner of Atlanta, GA-based Metropolitan Artifacts Bruce Cusmano explains that the interest in antiques concerns aesthetics and comfort: "Some people want instant lineage. Many builders will put in a $75 door from Home Depot, but it doesn't give the house any character, whereas antique pieces can make a house look like it has been there forever."

The 25-year-old firm offers architectural elements such as entry doors, door hardware, mantels and ornamental ironwork. "These are substantial items that heavily influence the house's appearance and enhance its curb appeal," says Cusmano.

Patrick Mizelle, a salesperson at another Atlanta firm, Architectural Accents, says that the quality of the work and materials is often superior in comparison to architectural elements manufactured today. Architectural Accents supplies antique doors, ironwork, stained glass, chandeliers, mantels, columns and hardware, among other elements. "Antiques are unique," Mizelle says. "In the age of prefab houses, that's a big issue." He adds, "As Coco Chanel said, 'You can always cheat on the dress, but never on the accessories.'"

Mark Charry, owner of Architectural Antiques Exchange in Philadelphia, PA, says that many of his clients turn to his shop after they are dissatisfied by a subcontractor's offering. "Say someone needs a great mantel for a prominent spot," Charry explains. "Typically, he or she will get a bid from the subcontractor, but won't be happy with the generic design. Most people find us after an experience similar to this." Architectural Antiques Exchange supplies doors, ironwork, stained glass, lighting and English- and Irish-style bars, as well as mantels.

Issues with Integration

Architects, builders and interior designers are often involved from the beginning to facilitate the selection process. The chief reason for a professional's involvement is because there are many factors that can determine whether an antique element is usable or not. With a new home, this shouldn't be an issue, because the architect can design around the antiques. All of the firms agree that the best-case scenario is to catch the homeowner early in the planning process in order to make sure that the elements can be incorporated into the house as easily as possible. Unfortunately, Charry finds that half of the people are looking for these elements at crunch time, "after the ceiling and door heights have been determined," he says. "These people are very limited in their selection, due to these restrictions."

Right: An antique walnut built-in bar was installed in the basement of this Philadelphia, PA, home. Architectural Antiques Exchange used old matching parts to create a "back bar" and a "front bar." *Photo: Pete Thobaben*

Below: For the same project, Architectural Antiques Exchange supplied an old cherry mantel with standing carved lions and assisted the homeowner in designing matching bookcases, which were partially built with antique moldings. *Photo: Pete Thobaben*

Architectural Accents works mostly with people who know to come in during the early stages of the design process. "It's a high-end business and our clients are reasonably sophisticated," says Mizelle. "If we get clients at the design stage, we can offer them 30 appropriate mantels or more, whereas there might be only a few options available to them for an already-built room."

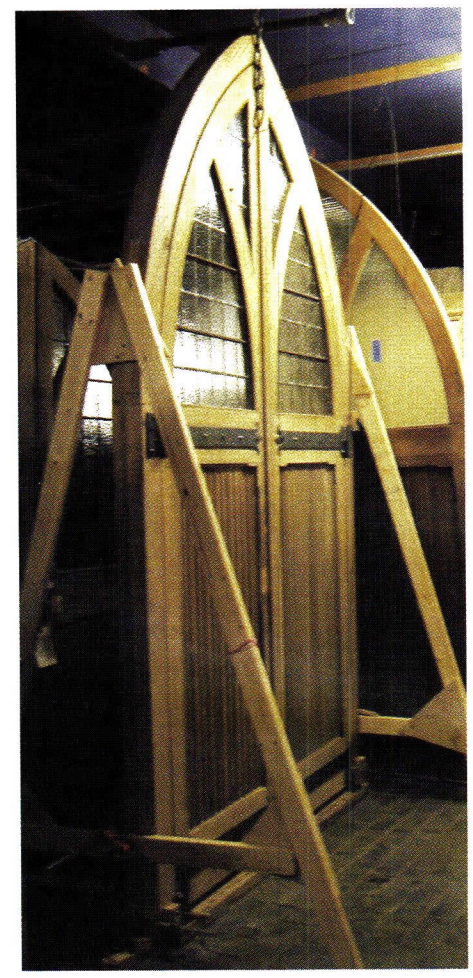
"Ideally," Charry says, "a client should buy everything he or she wants early in the process. The few items that aren't used can be sold back, but the majority of the pieces can be incorporated. More time and money will be spent looking for items to fit into a home that is already built or far along, because of the size issues."

While Cusmano agrees with the other firms that it's best if clients pick out antiques before construction commences, he doen't encourage people to buy everything at once. "The homeowner should choose the entry doors, and then come back for the staircase after seeing how the doors might relate to it," he says.

Even those searching with time to spare need to be aware of the differences between antique and new elements. "We get most of our clients early on, before they've even broken ground," says Cusmano, "but that doesn't mean that the items can be fit into a new house effortlessly." Metropolitan Artifacts works with its clients sometimes for months on end. "I look at blueprints so that each piece will fit properly and provide drawings of the antiques so that the architect or builder can make the necessary adjustments to the framework," says Cusmano.

Metropolitan Artifacts' drawings play a prominent role when architects or builders are not able to be present at the architectural antiques showroom. The drawings allow them to plan ahead. The homeowner can also take photos and measurements to consult with the architect later. "It is terribly important that [the architect] knows what to anticipate," says Cusmano. "Our doors, for instance, are taller and heavier than standard doors today and the structure supporting the door must be stronger to accommodate the significant weight."

Solid-wood, iron and bronze entry doors from France and the U.S. are among Metropolitan Artifacts' most popular items, but are some of the hardest elements to adapt to a new construction. The standard 6¾-ft.-tall x 36-in.-wide opening for a door won't be large enough for the majority of the antique doors. "Doors aren't the standard sizes that architects draw," says Charry. Cusmano agrees: "Builders don't understand that they can exceed 6¾ ft. We say, eliminate the sidelites and transom from Home Depot and then you can fit a pair of antique doors." Similarly, antique mantels and even Architectural Antiques Exchange's pubs are also often too large for today's homes.



Above: Architectural Accents fitted a large Gothic-style oak door with a new frame crafted from matching antique oak. The company also designed custom-crafted hardware for the door.

Left: Architectural Accents integrated the front door, hardware, copper lantern and bracket and the dormer carving into this French-style house to create a harmonious whole.

Metropolitan Artifacts selected this pair of ca. 1880 French wood and iron doors for a private residence to replace a single solid door with plain sidelites. This is the beginning of the transformation from Williamsburg to French Manor style.

The way to accommodate doors or mantels that are too tall is debatable. Metropolitan Artifacts offers custom restoration services to modify the antique for its specific location, but refuses to make significant changes that would compromise the structure or visual integrity of the item. One of Cusmano's mottos is: "Change the house before changing the doors." Architectural Antiques Exchange and Architectural Accents, on the other hand, will make alterations to fit pieces into a room. "We'll personally inspect the antique and, to make it easier, some of the alterations can happen in-house," says Charry. Mizelle says, however, that Architectural Accents won't make any alterations that would make an antique structurally unsound or ruin the proportions.

Carpenters or builders on-site could also make adjustments, but most antiques suppliers offer restoration services and feel that often they are more qualified to do the work. Cusmano says, "We specialize in antiques and know how to treat the pieces." Or else, Charry says, "it becomes very important to find a builder with some understanding of how old things work and what preparations to make and precautions to take for installing them." All three architectural antiques companies will prepare the antique for installation, which might involve, for a door, stripping old paint down to the wood, building a jamb, replacing the old glass with tempered glass in order to meet building code, doing the hinge work and matching hardware to the door. "We prepare for its afterlife," says Cusmano.

Whether one is searching with time to spare or within an abbreviated timeframe, architects and builders should encourage homeowners to communicate their interest in incorporating architectural antiques even if the elements aren't yet picked out. "The architects may be able to design with some leeway so that a number of different things could be fit in," Charry says.

Sample Settings

A lot of thought and planning needs to go into choosing architectural antiques for a new home, but it does not need to be a drawn-out process. Clients from Arizona chose a number of antique elements from Architectural Antiques Exchange's web site and flew to the store with their designer within days. At the shop, they took photos, purchased some of the items they had chosen from the web site as well as some additional items. "We shipped them out immediately," says Charry. "It all happened in a matter of days."

Sometimes, it comes down to the timing, as clients of Metropolitan Artifacts found out. "Someone called looking for stair and balcony railings for his main hall," recounts Cusmano. "I was taking down some measurements and getting an idea of his style and material preferences, when I realized I might have the perfect ironwork for him." The antiques firm had acquired a lot of ornamental ironwork from the 1983 renovation of the 74-year-old Chicago Paramount Theatre, including pieces with the initial 'p' on the decorative scrollwork. "When I found out the family's last name began with the letter 'p,' I was overjoyed," says Cusmano. "It was as if the railings were made for him."

Very rarely do most architectural antiques firms have the opportunity to create an entire house with antiques from their showroom, but Architectural Accents regularly does just that for clients from New York to California. After a new house north of Atlanta was about 75% complete, the homeowners realized that it was not living up to the French Country style they wanted. Architectural Accents, which has an architect in residence, stepped in. "We ended up restyling the house," says Mizelle. "We corrected the pitch of the roof and redid everything from the kitchen to the bedrooms so that the home had an authentic French flavor. We supplied correctly proportioned windows, mantels, garage and entry doors, carved lintels above the windows, roof dormers and many other antique elements to complete the house. Rescue missions are possible, but to be in at the beginning allows for infinitely more possibilities."

Using architectural antique elements in the construction of a new home is an attainable and credible way to add authenticity to a new design. Salvage companies offer an extensive assortment of products, allowing the architect and homeowner an almost infinite choice in designing, as Versaci says, "a new old house." ■

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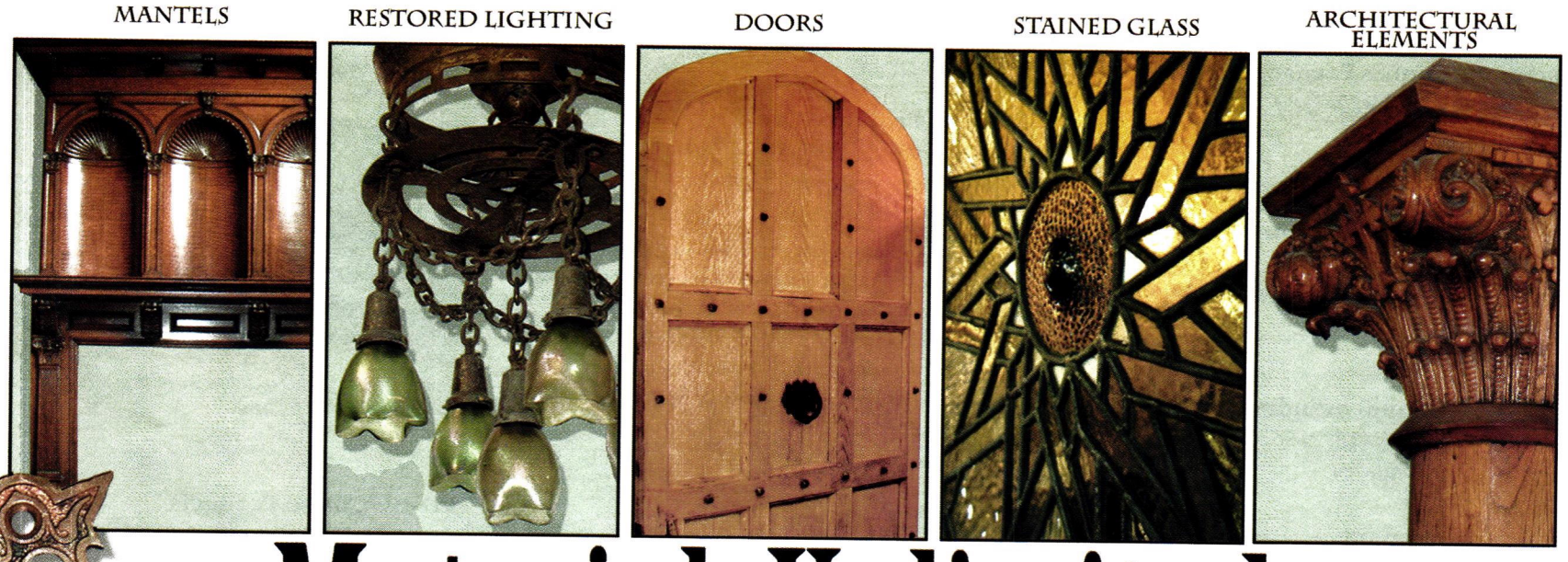

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Antique entry doors from Amighini are available in many styles, including French, Victorian and Gothic.

Amighini Architectural
201-222-6367; Fax: 201-222-6368
www.amighini.net
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Supplier of European architectural salvage: entry & interior doors, stained glass, skylights, driveway gates, ironwork, marble mantels, lighting & more; reclaimed from historic residences in Europe.
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Architectural Accents
404-266-8700; Fax: 404-266-0074
www.architecturalaccents.com
Atlanta, GA 30305

National supplier of architectural antiques: mantels, doors, hardware, tile, columns, furnishings, mirrors, statuary, fountains, iron railings, gates, chandeliers, sconces & exterior lighting; antique heart pine flooring; reproductions include mantels in cast & carved stone, carved wood, marble & limestone.

Architectural Antiques Exchange
215-922-3669; Fax: 215-922-3680
www.architecturalantiques.com
Philadelphia, PA 19123

Distributor & importer of architectural salvage: stock, custom, antique & reproduction mantels; cast & carved stone, cast iron, limestone & milled & carved wood; street lamps, leaded & beveled glass, mirrors, bars, signs, urns & more.

Architectural Antiques of Indianapolis
317-873-2727; Fax: 317-873-2156
www.antiquewarchitectural.com
Indianapolis, IN 46268

Supplier of architectural salvage: gas & electric lighting, light shades, fancy hardware, mantels, doors, garden items & more; antique Victorian door hardware; brass, bronze & cast iron.
Call for more information

Architectural Antiques of Indianapolis offers an extensive collection of antiques, including light fixtures and mantels.

Architectural Heritage, Inc.
205-322-3538; Fax: 205-323-0084
www.architecturalheritage.com
Birmingham, AL 35233

Supplier of European architectural antiques: mantels, doors, hardware, garden accessories, fountains, iron, decorative items, lighting, statuary, hand-hewn beams & flooring; custom & reproduction elements in cast & carved stone; teak furniture; nationwide.
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This stone entrance from France, dating from 1790, was supplied by Architectural Heritage.

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www.architecturalsalvage.com
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Supplier of architectural salvage & antiques: mantels, lighting, bars, pool tables, hardware, fountains, urns, garden decor & decorative iron; reproduction entryways, hardware & antique & custom leaded glass windows & more.
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Authentic Provence, Inc.
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www.authenticprovence.com
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www.ballandball.com
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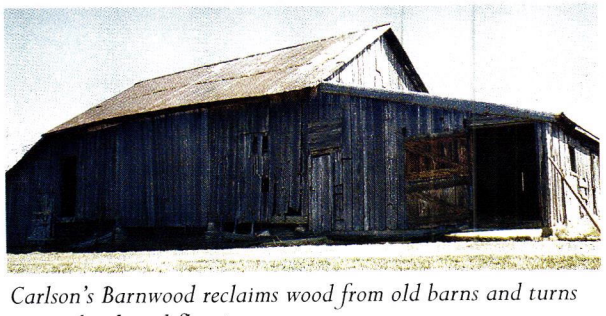

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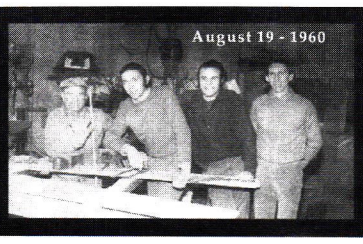

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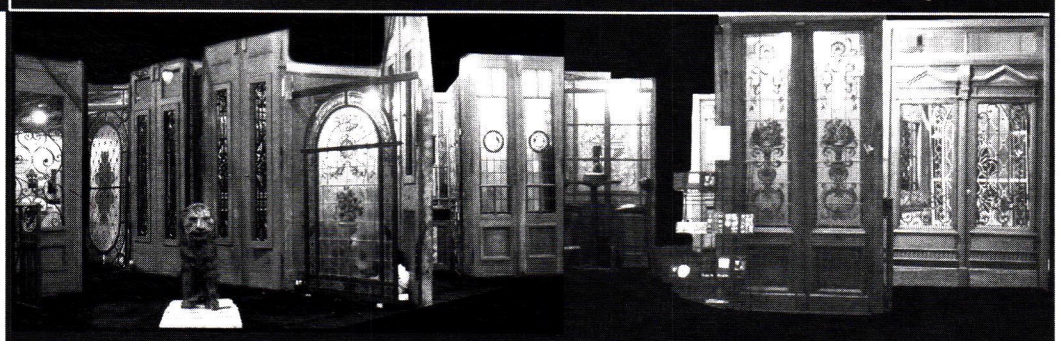

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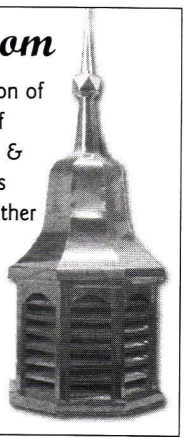

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"Doc" Wasley of Chestnut Specialists displays a few of the wide antique boards that his firm offers in chestnut, oak and pine.

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www.conklinsbarnwood.com
Susquehanna, PA 18847

Wholesale distributor of antique barn wood & hand-hewn beams: flooring in white pine, chestnut, antique heart pine, pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds; wide-board, strip & random-width flooring.
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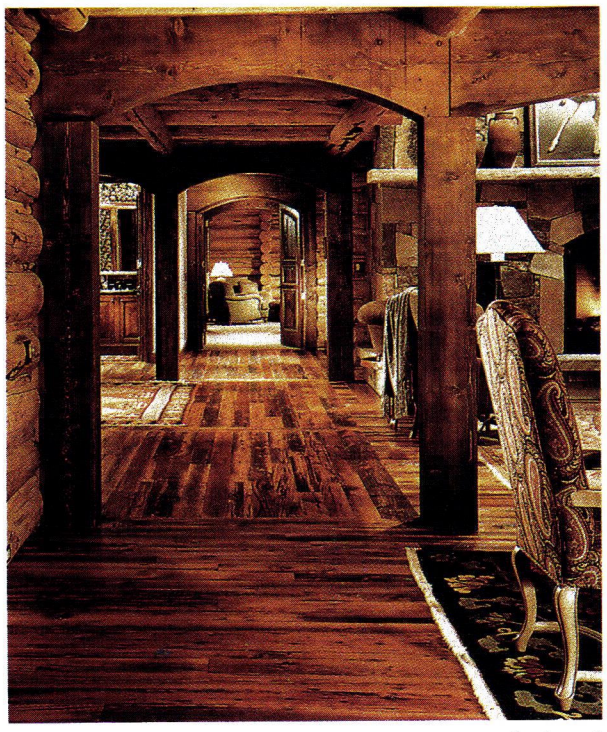

This room features beams, flooring and walls made of salvaged timber supplied by Conklin's Authentic Barnwood.

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www.countryroadassociates.com
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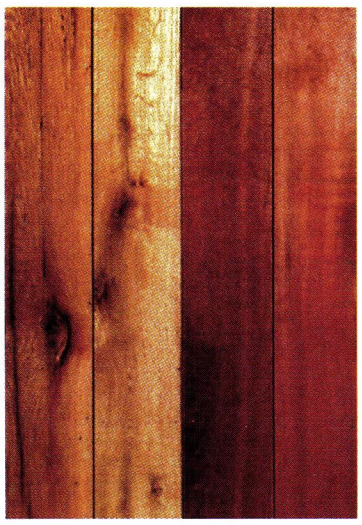

White oak and cherry boards are only two of the many types of authentic 19th-century barn wood available from Country Road Associates.

Craftwright, Inc.
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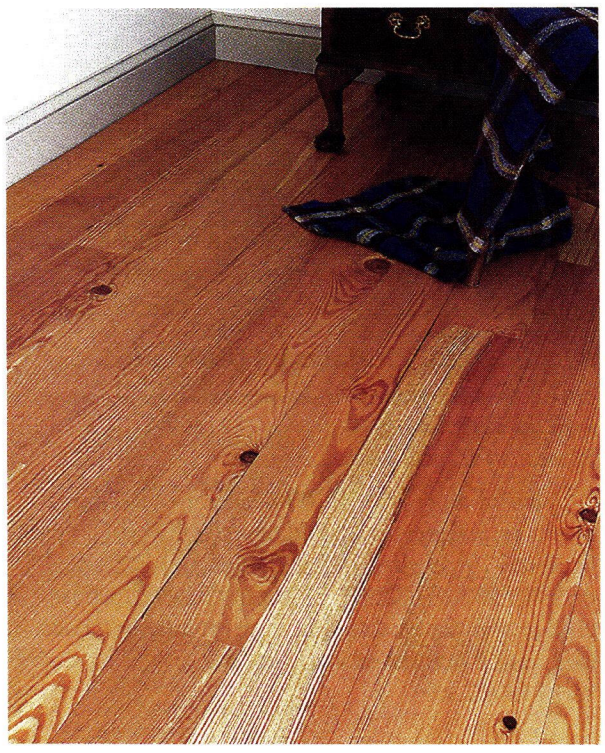

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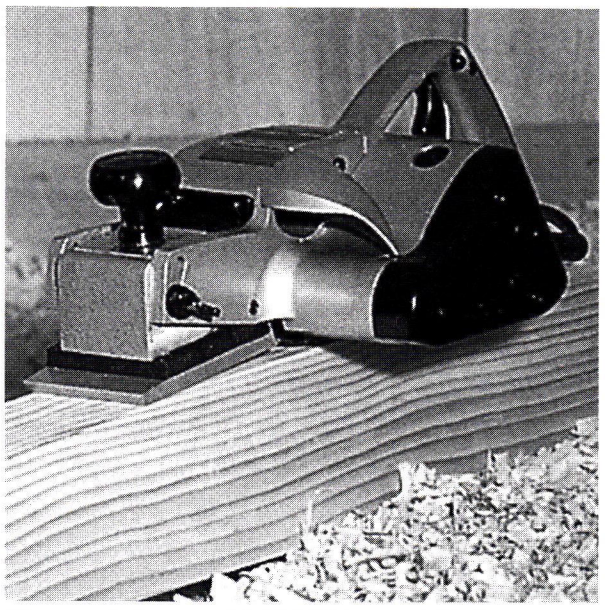

This curved planer, model #1001N, is available from Timberwolf Tools.

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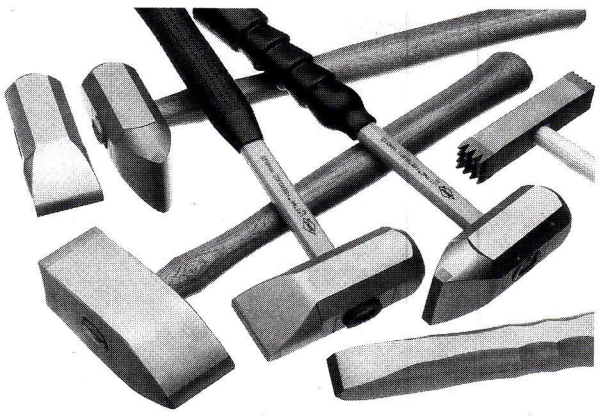

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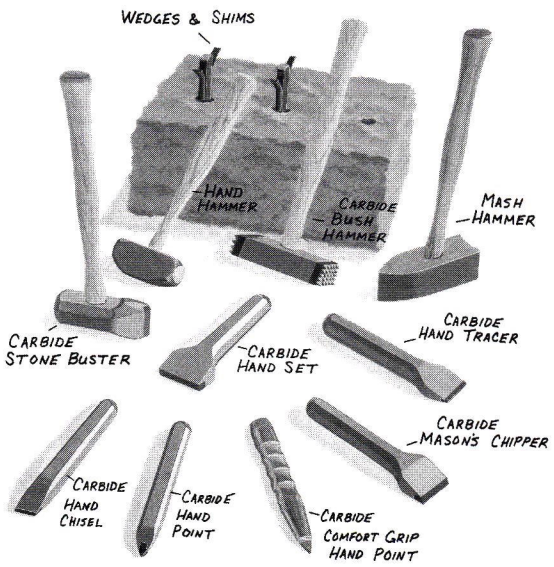

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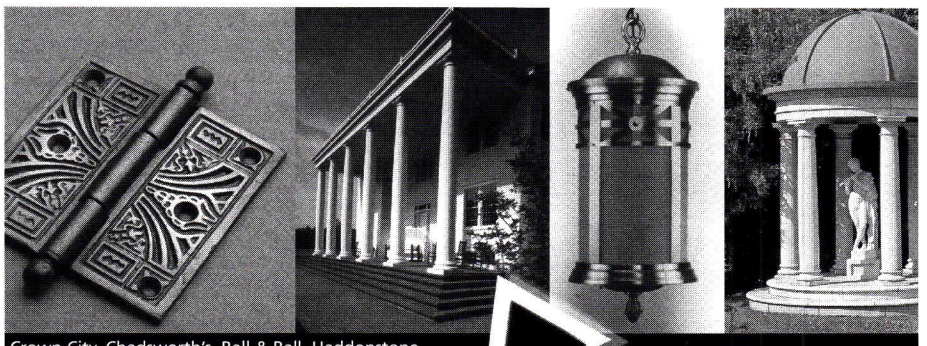

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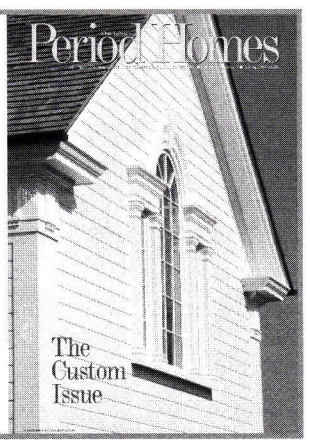

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Woodwork

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 42. To order literature from all of the companies listed here, enter Write in No. 9718.

Adams Stair Works manufactured this monumental curved stair for a grand entrance in Chicago, IL.

Adams Stair Works & Carpentry, Inc.
847-223-1177; Fax: 847-223-1188
www.adamsstair.com
Grayslake, IL 60030

Supplier of custom stair parts, kits & turnings: circular, spiral & straight stairs; prefabricated or knocked down; custom libraries, mantels, wainscoting, ceiling beams & built-ins; installation.
Write in No. 8182

Adriatic Wood
718-922-4621; Fax: 718-922-4625
www.adriaticwood.com
Brooklyn, NY 11207

Manufacturer & supplier of moldings in fine hardwoods & hand- & machine-carved elements: corbels, table legs & aprons, medallions, onlays & ornament; standard & custom; cherry, maple, red oak, poplar, mahogany, walnut & many other domestic & exotic species; custom mantels in any species; national distributor of imported & domestic hardwoods; distributor of Focal Point & Duraflex moldings.
Write in No. 8183

This lion-head element was hand carved by Adriatic Wood in hardwood.

Agrell Architectural Carving Ltd.
415-381-9474; Fax: 415-381-9475
www.agrellcarving.com
Mill Valley, CA 94941

Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.
Write in No. 90

Master carver Ian Agrell of Agrell Architectural Carving fabricated this elegant corbel with an acanthus leaf motif.

American Designcraft Inc.
877-779-7677; Fax: 973-478-4443
www.americandesigncraft.com
Harrison, NJ 07029

Manufacturer of millwork: moldings, ceiling medallions, corbels, niches & ornament; pedestals, statues, busts, appliqués & plaques; mantels; polymers, plaster & wood.
Write in No. 1213

American Wood Column Corp.
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www.americanwoodcolumn.com
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www.architectural-elements.com
Boxborough, MA 01719

National discount supplier of stock & custom decorative molding & millwork for interior & exterior: crown, cornice & flexible moldings; ceiling medallions; brackets, corbels & composite & fiberglass balustrade & railing system; fiberglass architectural columns; custom furniture & cabinetry; extensive line of architectural products in polymer, high-density polyurethane, PVC & wood.
Write in No. 1215

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

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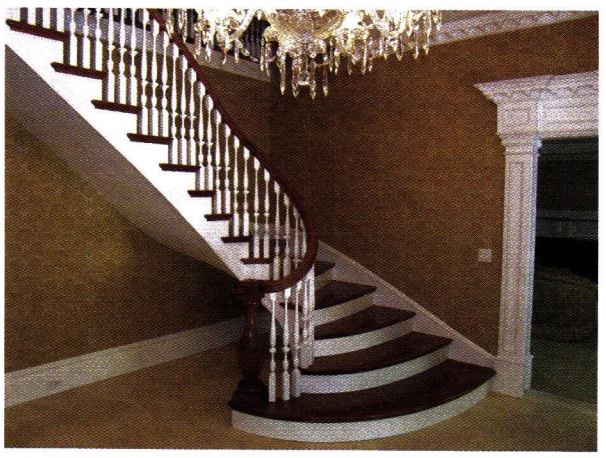
Write in No. 5008



James R. Dean of Architectural Stairbuilding specializes in curved handrails carved from solid blocks of wood.

Architectural Stairbuilding
607-547-5863; Fax: Same as phone
www.jamesrdean.com
Cooperstown, NY 13326

Custom fabricator & installer of straight, curved & spiral wood stairs: balusters, newel posts, railings & turnings; all wood species.

Bendix Mouldings, Inc.
800-526-0240; Fax: 800-423-6349
www.bendixmouldings.com
Orangeburg, NY 10962

Manufacturer of carved & embossed decorative wood moldings: rope, beaded, egg & dart, Greek key & fluted; plain, panel & crown moldings; embossed wood ornament in ramin & oak; hand-carved corbels, onlays, brackets, crown & chair rail moldings, balutsers, newel posts, corner posts, kitchen legs, knobs & pulls in basswood, maple, cherry & oak; embossed gesso moldings, backbands & friezes.
Write in No. 1362

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: porch poles, cupolas, fencing, old doors, windows, shutters, pressed-tin ceiling panels & more; architectural antiques; antique heavy timbers, milled & barn lumber & wood flooring & paneling in pine & oak.
Write in No. 2744

Century Wood Products
519-787-3768; Fax: 519-787-3769
www.centurywood.com
Fergus, ON, Canada N1M 2W5

Supplier of flooring, beams & wainscot: milled from timbers & lumber salvaged from barns & buildings slated for demolition.
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www.chestnutspec.com
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Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, wood paneling, antique heavy timber & salvaged logs for milling.
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These appliqués are just a sampling of the carved wood ornament available from Classic Architectural Specialties.

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www.casdesign.com
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ClassicAire Woodvents, Inc.
800-545-8368; Fax: 503-855-2029
www.classicvents.com
Wilsonville, OR 97070

Manufacturer of registers, grilles & baseboards in solid wood: custom designs; complete selection of wood species & pre-finished colors; standard or custom sizes.
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Country Road Associates, Ltd.
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www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry & furniture.
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Craftsman Lumber Co.
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www.craftsmanlumber.com
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: from 6 to 26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.
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www.crown-point.com
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www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer & distributor of millwork & ornament: sawn & turned balustrades, corbels, carvings, molding, appliqués, brackets, screen doors, door surrounds, porch trim, gazebos, arbors, pergolas, registers & grilles, railings, mantels, paneling & cabinetry; hand crafted; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; period wallcoverings; licensee of the Victorian Society in America for wood trim.

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Supplier of 14,000 patterns for period architectural elements & molded ornament since 1893: cornice moldings, columns, capitals, mantels, door & window surrounds, ornamental ceilings, ceiling medallions, niches, domes, brackets & corbels; plaster of Paris, compo & wood; set of 6 catalogs $35.
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Decorators Supply offers thousands of molded period architectural elements.

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Custom fabricator of home & kitchen cabinets made of distressed hardwood: variety of hardwoods & finishes; hand crafted, rubbed & finished; old-world French Country & English Country furniture reproductions.
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This detail on an Italian Renaissance-style oak wine cellar door was hand carved by Erik Wyckoff.

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www.fagancolumns.com
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Foster Wood Products Inc.
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www.fosterwood.com
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Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers.
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Goddard Spiral Stairs
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www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of all types of spiral stairs: steel, steel/wood combinations or all-wood spirals; custom railing & wood stair parts.
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Goddard fabricates custom spiral staircases in oak, pine and other wood species.

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www.goodwinassociates.com
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Hugo Mesa Studio
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www.hugomesastudio.com
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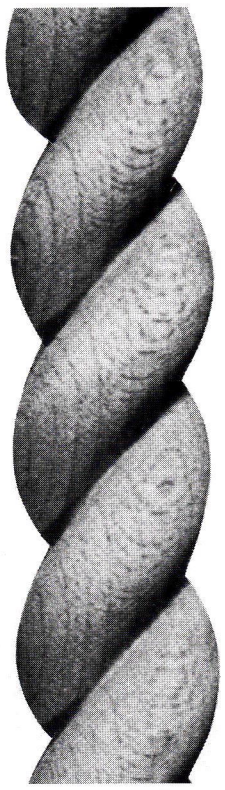

This roped molding, Design B from JMS, comes in diameters from 3/8 to 24 in.

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from 3/8 to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for furniture or stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
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Johnson Millwork, Inc.
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www.johnsonmillwork.com
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Manufacturer of custom period-style wood windows, doors & entryways since 1950: porch parts; turned posts to 12 ft., railings, balusters, circular & elliptical work; replications.
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Dimitrios Klitsas hand carved this decorative floral- and shell-themed piece.

Klitsas, Dimitrios – Fine Wood Sculptor
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www.klitsas.com
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Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles, mantels, capitals, moldings & specialty carvings.
Write in No. 7380

Melton Classics, Inc.
800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
Lawrenceville, GA 30042

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www.oldwoodworkshop.com
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Supplier of antique wood floors, re-milled chestnut floors & antique lumber: planks, beams & boards; custom farm tables made from antique wood; hand-hewn wood mantels; antique wood countertops.
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www.pagliacco.com
Woodacre, CA 94973

Manufacturer of custom & stock woodturnings & millwork: columns, porch posts, balusters, newels, finials, brackets, railings & more; historic restoration & custom projects.
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Passaic, NJ 07055

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Manufacturer of metal & wood staircases: straight, curved & spiral; metal stair parts & treads, balusters/railings & newel posts; brass, steel, bronze & aluminum; custom fabricated or kits; any size; ships worldwide.
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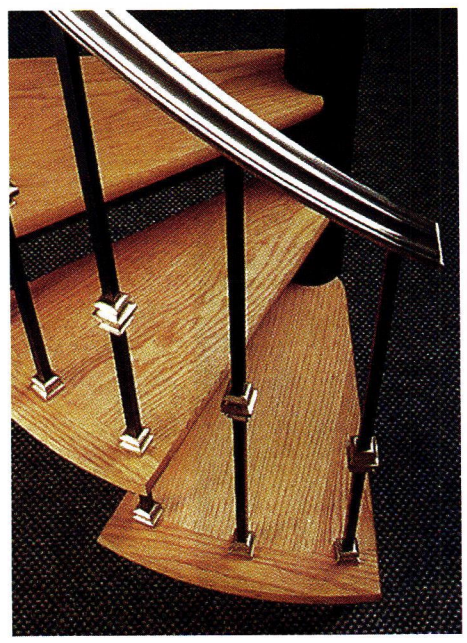

Stairway's model #220 bronze molded handrail, 5/8-in. baluster with bronze color and shoe and #140 oak tread with nose make up this staircase.

Sterling Staircase & Handrail
802-253-6339; Fax: 802-253-7652
www.sterlingstaircase.com
Stowe, VT 05672

Designer, fabricator & installer of staircases, handrails, newels & fittings: continuous-curved handrails; carvings & turnings up to 9 ft. long & 3 ft. in dia.; straight, curved, circular & spiral stairs; custom turnings & balusters; will ship & install anywhere.
Write in No. 547

The quartersawn black walnut treads and rail on this stair were built off-site, disassembled, then reassembled on-site by Sterling Staircase.

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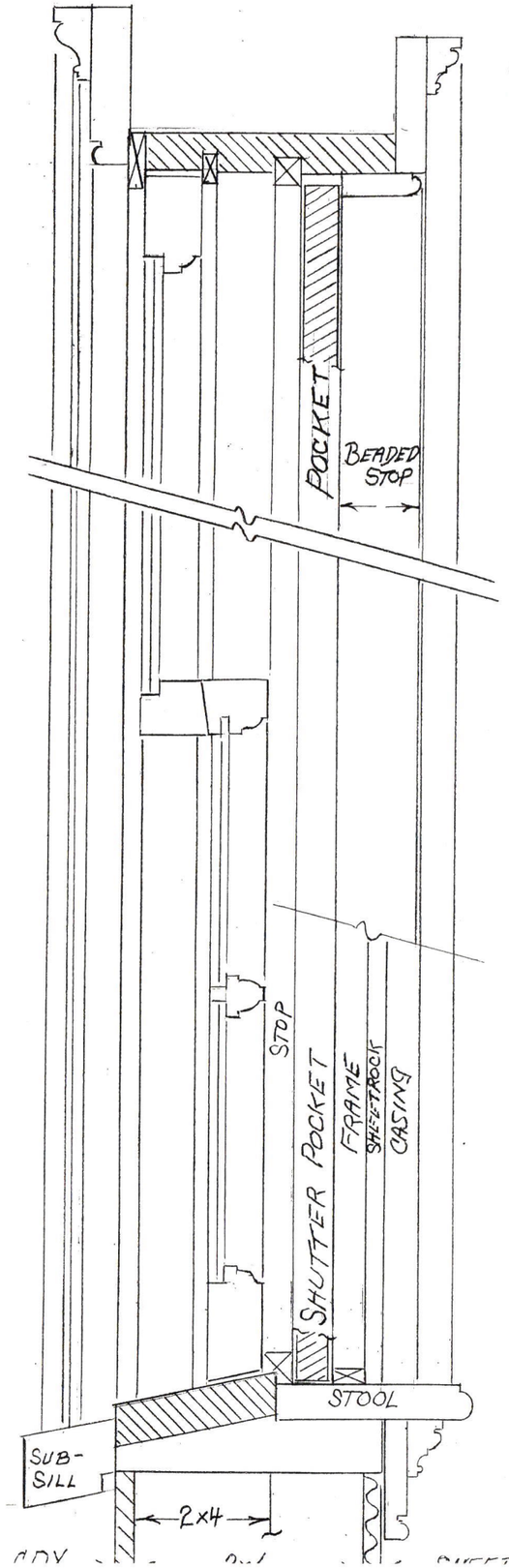
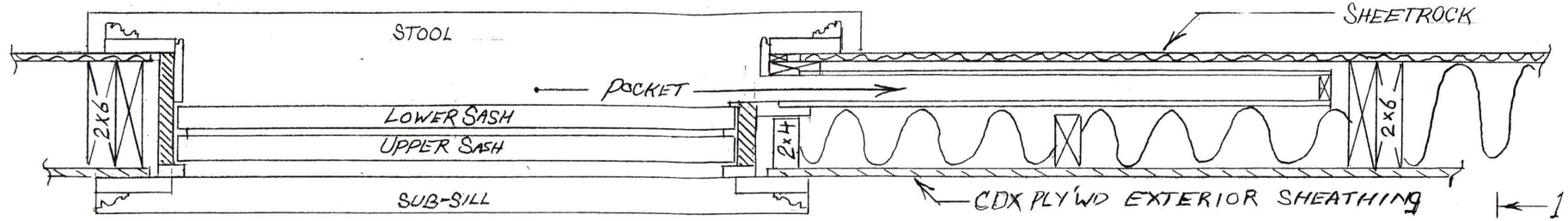
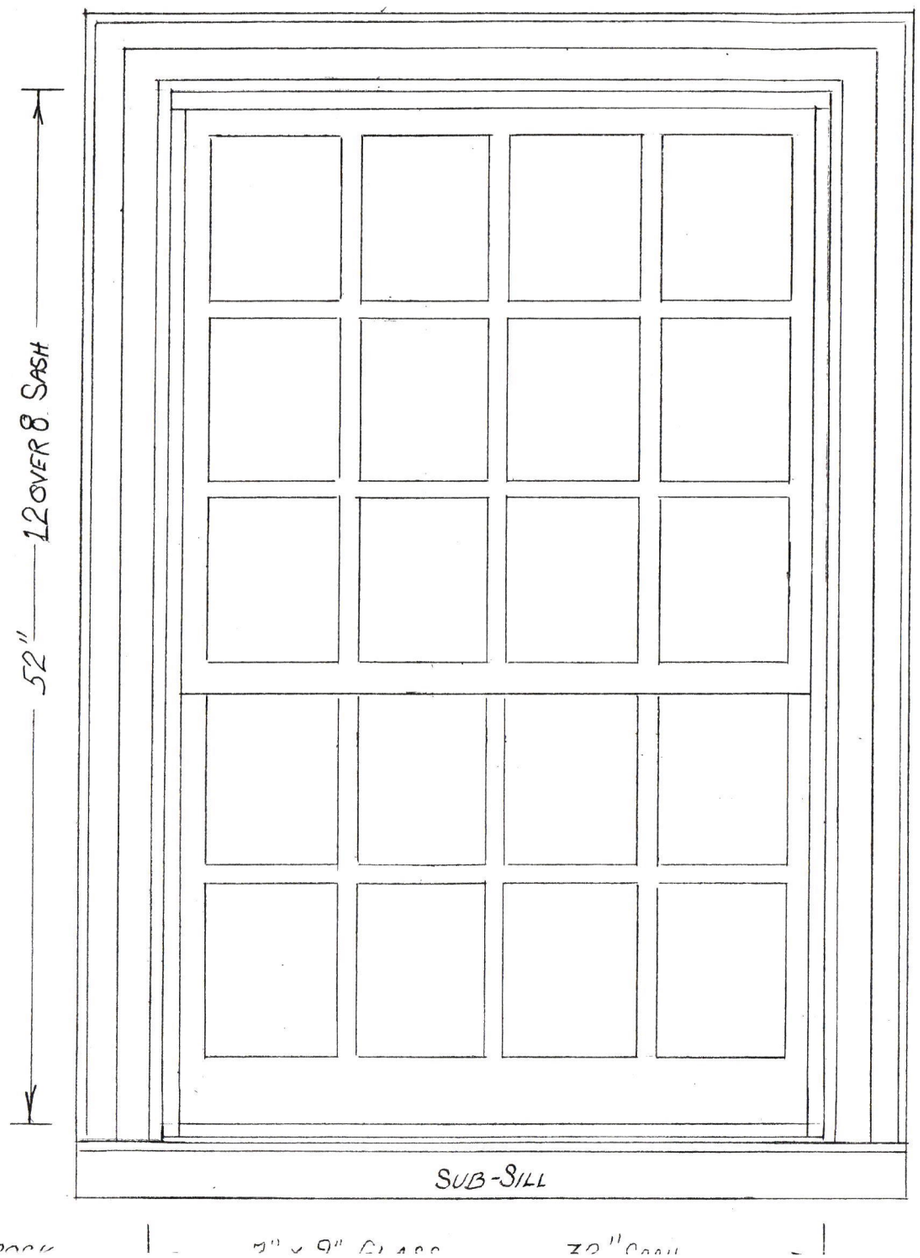
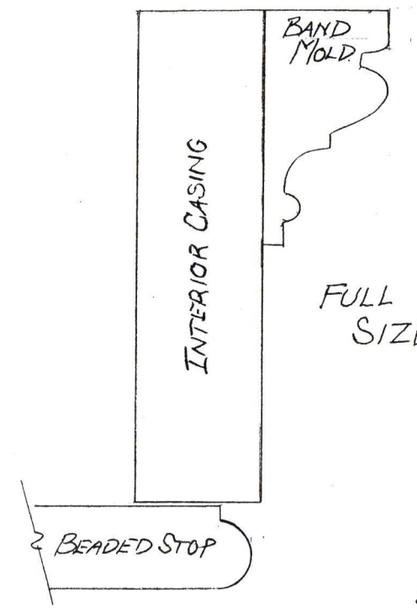




HISTORIC DOUBLE HUNG WINDOW W/ POCKET SHUTTER ("INDIAN SHUTTER")





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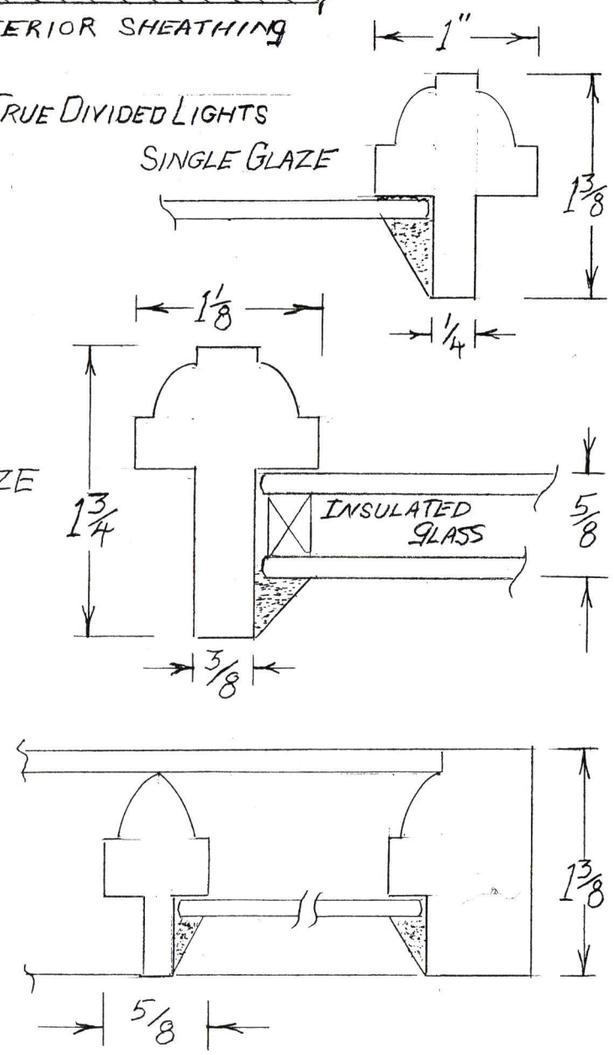
TRUE DIVIDED LIGHTS



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West Baldwin, Maine: 04091 Ph: 207+625-7000 Fax: 207+625-4444

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Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos, porch posts, spandrels, running trim, gable ornament, cresting, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

Custom Victorian-style woodwork is available from The Wood Factory in many species.

The Woods Co.
717-263-6524; Fax: 717-263-9346
www.thewoodscompany.com
Chambersburg, PA 17201

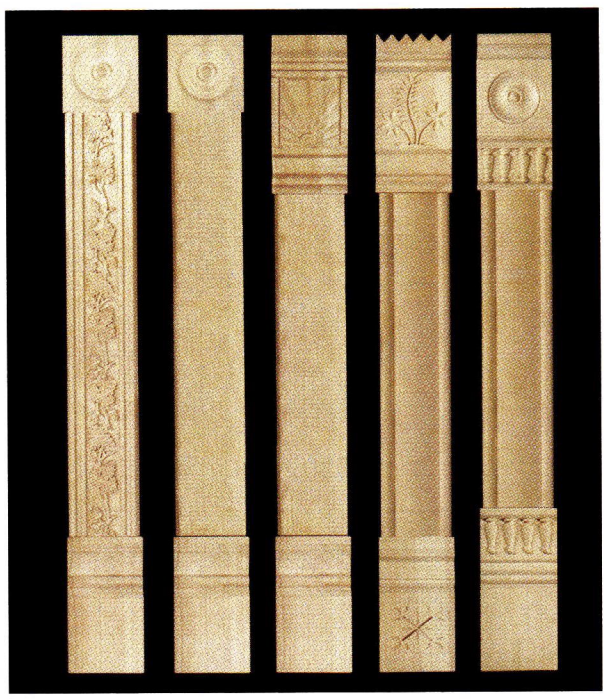
Manufacturer of wide-plank flooring from new wood & re-milled antique wood: heart pine, oak, chestnut & yellow & white pine; surface-textured flooring; antique beams; paneling, stair parts, wainscoting, moldings & more.
Write in No. 6

Turnings Unlimited
800-797-8757; Fax: 937-845-0230
www.turningsunlimited.com
New Carlisle, OH 45344

Manufacturer of porch & stair parts: balusters, newels & turnings; new & exact detail reproduction of any part, picture or design; fluted, spiral & rope designs; hand carving & CNC routing of flat, curved & 3-d parts.
Write in No. 327

Van Dyke's Restorers
800-787-3355; Fax: 605-796-8888
www.vandykes.com
Woonsocket, SD 57385

Supplier of hardware, lighting & antique furniture: gate hardware in 6 finishes; brass hardware for renovation; lamp repair; lumber, veneer, wood carvings & moldings; all wholesale prices; bathroom sinks, toilets & bathroom accessories; catalog $1.
Write in No. 453



Van Dyke's supplies plinth blocks in many traditional designs.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of embellished hardwood moldings & wood carvings: Mon Reale sculptured architectural moldings, Authentic Hand-Carved linden & adornments for cabinetry & furniture in American maple & cherry; hand-carved lineals, capitals, finials, plynths, range hoods, mantels & mantel shelves; all items in stock; ultra-flex resin for curved work.
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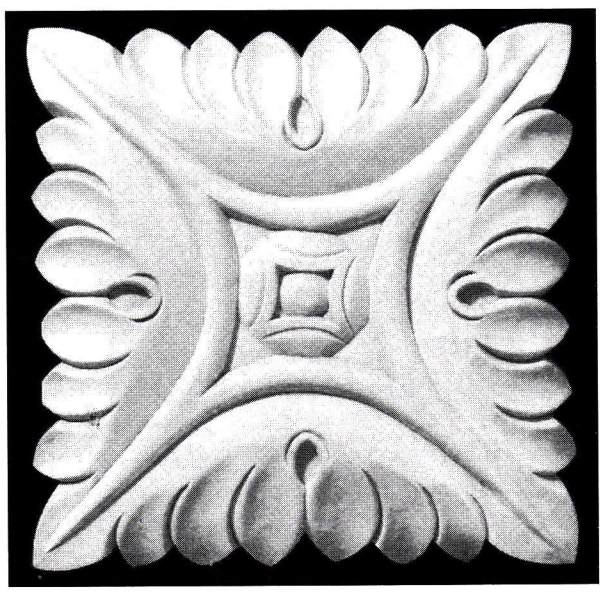

White River Hardwoods manufactures large square rosettes that measure 5/8x5x5 in.

These hand carvings in pine were designed by Frederick Wilbur – Woodcarver for application to the aprons of cabinets.

Wilbur, Frederick – Woodcarver
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www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: traditional decorative interior & exterior carvings; furniture, mantels, moldings, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
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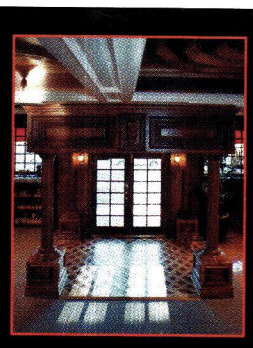

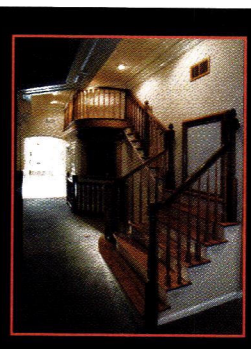

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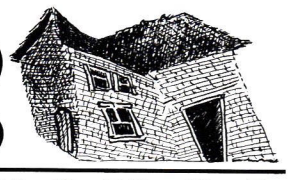

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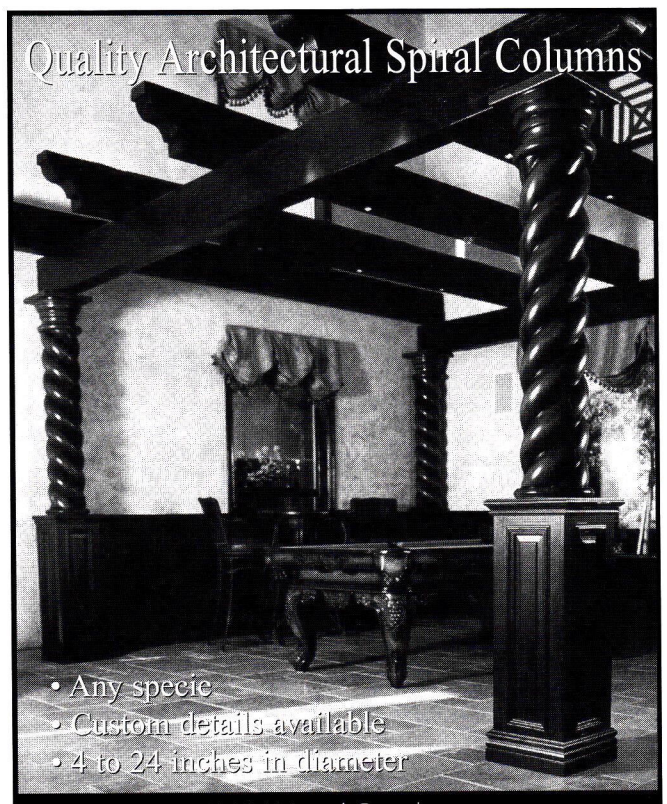

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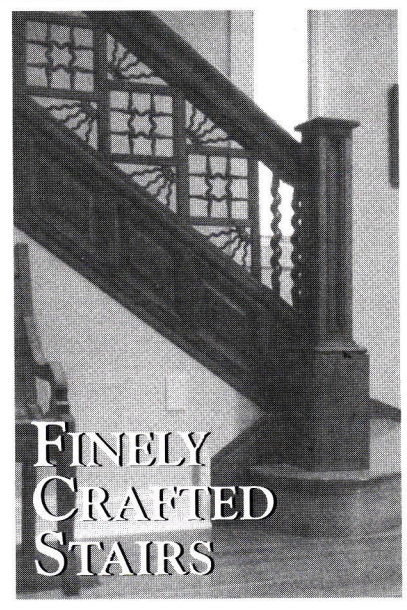

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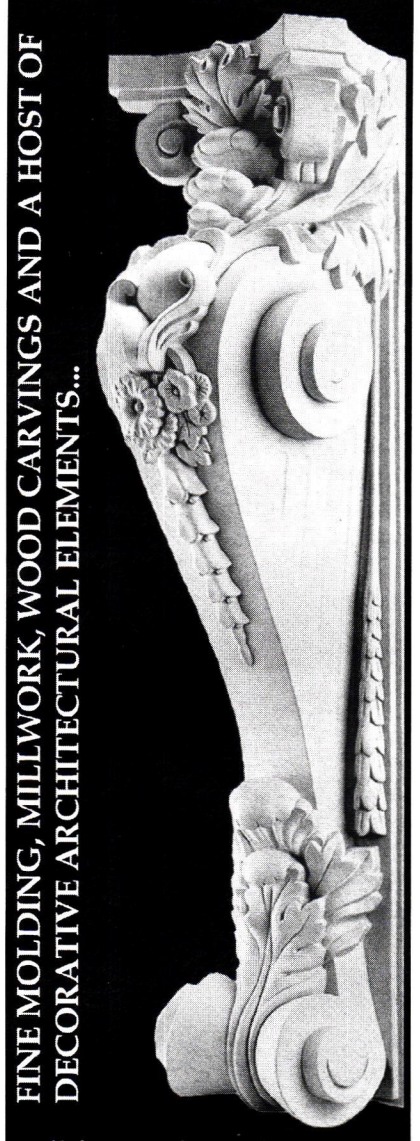

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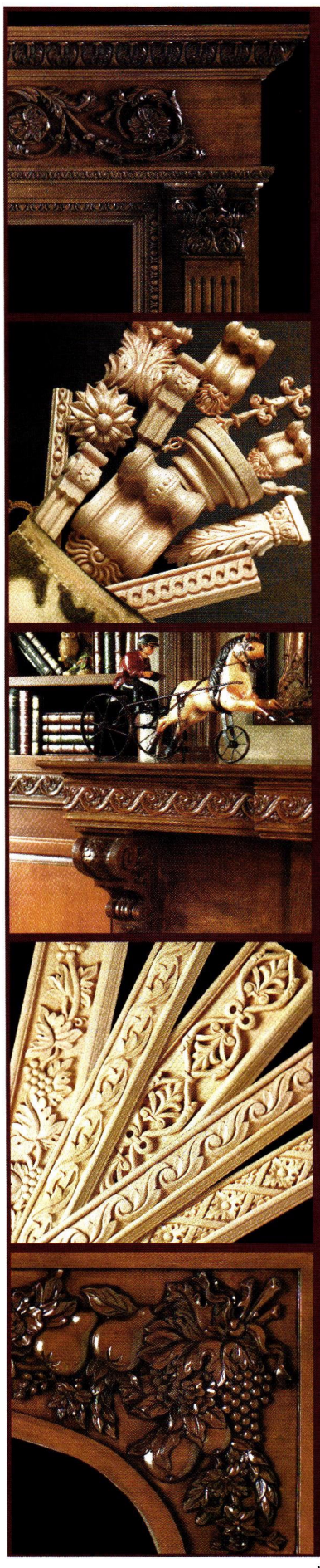

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Capturing the Infinite

Domus:Wall Painting in the Roman House
by Donatella Mazzoleni and Umberto Pappalardo
Getty Publications, Los Angeles, CA; 2004
384 pp.; hardcover; 350 color illustrations; $150
ISBN 0-89236-766-0

Reviewed by Thomas Gordon Smith

To open the cover of Donatella Mazzoleni and Umberto Pappalardo's *Domus:Wall Painting in the Roman House* is to breathe in the fragrance of a fecund garden. Details of a bower cover the end papers: painted pomegranate trees and laurel branches against a sky-blue ground support birds pecking at berries. At the next moment, they could flit to an adjacent branch to polish off the fruit of a half-decimated pomegranate. It is autumn, 2,000 years ago; the Pax Romana permits a sense of calm and openness to continuity. Like the acanthus, the pomegranate's promise of regeneration inspires a workshop of painters to imitate the old master Hellenists for a Roman aristocrat.

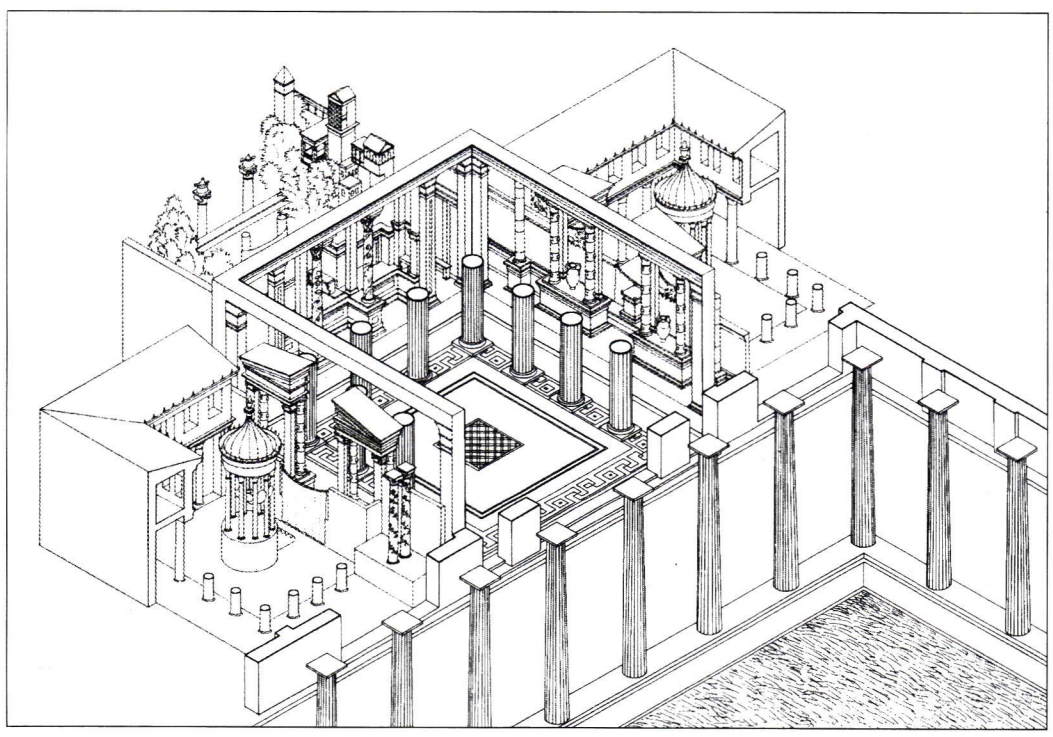
If you travel to Los Angeles this fall, you can see and smell self-splitting pomegranates within the peristyle garden of the reopened Villa of the Getty Museum at Malibu. This original Getty structure is a reconstruction of the House of the Papyrus Scrolls from Herculaneum. Since Richard Meier's Getty Center eclipsed its function and charm, the Villa has been closed to the public for the past decade. The Getty Trust's strong collections of antiquities, now being re-installed in the airy galleries built in 1973 with the assistance of Norman Neuerberg, are surrounded by gardens that are as intensively curated as the collections within. The original inspiration came from J. Paul Getty himself: "What could be more logical than to display it [Classical art] in a classical building?"

Renewed access to Roman art seems to be in the air. There will be a wait, but you should eagerly anticipate the reinstallation of the Roman Galleries at The Metropolitan Museum of Art in New York City in the spring of 2007. The reconstruction by Kevin Roche John Dinkeloo and Associates is underway at the south extremity of the museum. One will traverse almost 4,000 years of Greek artifacts south of the Great Hall before meeting the signal of transition, a gigantic Ionic capital and base from the Hellenistic temple at Sardis in Asia Minor. From that crux, five years of planning by the curators will treat the public to a vivid understanding of Hellenistic art and its fascinating chain of influence on the sensibility of Rome and her empire. The expanded galleries will permit a 50% increase in the number of objects on view. Several familiar treasures will be relocated at chronologically strategic points.

The painted garden of the underground dining room, or *triclinium*, of the Villa of Livia at Prima Porta was "intended on the one hand as an 'imaginary paradise' and on the other as an elegant collection of rare botanical specimens."

One of my favorites is the painted *cubiculum nocturnum*, or bedroom, from a Roman villa near Pompeii. The frescoes on plaster were extracted about 1900 from a country house associated with Publius Fannius Synistor, then transferred to The Metropolitan 20 years later. The painted walls are now being restored and the room will be prominently reinstalled to mark the transition from Republican Roman Art of about 50 B.C.E. to Imperial Art under Augustus around the year 1. The *cubiculum* is published in *Domus* because it is an excellent example of the Second Style of Roman painting. Three other examples of this type are also included: a *cubiculum* at the Villa of the Mysteries and an *oecus*, or public room, at the House of the Labyrinth in Pompeii and a *cubiculum* at the Villa of Poppea at Oplontis. I emphasize the Second Style exemplified by these four rooms because it is the most architectonic type and the subject of interesting graphic analysis in the book. Finally, these examples effectively illustrate Mazzoleni's thesis for *Domus*:

> The link between architecture and painting throughout the long history of artistic production...in Italy in particular – where...one type of space seems to contain or be contained by the other – has produced a particularly expressive tension, binding the two media together so strongly that their destinies have been inseparable for almost two thousand years...these two art forms have developed and shared a desire *to capture the infinite*.



This virtual re-creation of the *oecus*, or public room, in the House of the Labryinth is one of three isometic drawings by Ludovica Bucci de Santis and Simonetta Capecchi that afford readers three-dimensionsal representations of scenes depicted in wall paintings.

Mazzoleni, who teaches architectural design at the University of Naples, and Pappalardo, director of excavations at Herculaneum, provide introductory essays with historical

background. Pappalardo offers a précis of "The Four Pompeiian Styles" that gives a snapshot of the stylistic progression from the First Style, imitating marble revetment in faux finishes; the Second, simulating architectural structure and adding vistas beyond; the Third, creating a wispy architectural format of fantasy; and the Fourth, suggesting fanciful imagery within a linear armature. Case studies of 28 houses from the regions around Rome and Pompeii follow in chronological order. Each house is presented with a clearly oriented plan at the head of a descriptive essay. This coverage is printed on glossy paper and illustrated with new photographs by Luciano Romano. Many views are printed full page and show the rooms and paintings as three-dimensional settings. Such thorough architectural documentation is surprisingly rare in books about Roman painting. Romano's photographs beautifully embellish Mazzoleni's thesis that "separation between 'real' and 'imaginary' spaces was effectively abolished."

A signature that displays painted details on pebbly matt paper follows each of these glossy presentations. This medium cuts the glare and conveys the plaster-like texture of frescoed walls. The images reveal painterly brushwork and a saturation of color. Captions for these selections accompany thumbnail images on an index page before each section. This mercifully avoids super-printed text that would break the "you are there" illusion.

Ludovica Bucci de Santis and Simonetta Capecchi created three isometric drawings for *Domus*. Two elucidate Mazzoleni's thesis that "one type of space seems to contain or be contained by the other." De Santis wrote an appendix describing how inventive interpretation of the archaeological model allowed her and Capecchi to "represent the painted walls like pieces of glass through which the real and imaginary spaces come into contact...it tends to coax the reader toward the information that we find most interesting."

One isometric depiction of a tableau of lions preying upon oxen, boars and deer from the House of the Ceii in Pompeii is too obvious for such analysis. The Roman painter clearly intended the view as a dramatic diorama. Two other conceptualizations, however, stimulate further thought about the thesis. The delineators extrapolate the three-dimensional consequences of the one-point perspectives painted on the walls of the *oeci*, or public rooms, from the House of the Labyrinth and the Villa of Poppea at Oplontis. Vitruvius called these one-point perspectives *scaenographia*, a term that relates to the scenographic backdrops in Greek and Roman theaters. Several Second Style Roman paintings in *Domus*, such as the *triclinium*, or dining room, and the large atrium at the Villa of Poppea in Oplontis, depict stage platforms with the three entrance portals traditional to Greek and Roman drama.

The examples that De Santis and Capecchi chose, on the other hand, represent courtyards extending beyond the wall plane. The isometric sirens figured out the plan of the spaces represented in each fresco, then constructed aerial views that embody how the perspective would be built out. This is what architects do by conceiving a building for construction. They use the drawing methods Vitruvius described as *diathesis*, or "working out the problem." De Santis and Capecchi's expanded isometric from the House of the Labyrinth frescoes is a great contribution because the paintings were badly effaced due to structural damage and neglect. The architects pored through old photographs to graphically reconstruct the original perspectives. Then they defined the three-dimensional implications: the platforms, colonnades and circular shrines. Finally, they added objects used for sacred rites. Some are strange to us, such as animal skulls, veils, torches and theater masks. Others remain familiar: statues on pedestals and yellow ribbons tied around piers.

Another isometric conceives the perspectives in the *oecus* of the Villa of Poppea at the ancient resort of Oplontis as urban complexes beyond the wall plane. This villa, begun about 50 B.C.E., continued to grow for 130 years, ultimately as an imperial compound associated with Nero's wife, Poppea. The structure was excavated beneath the seaside town of Torre

The *cubiculum nocturnum*, or bedroom, from the Villa of Publius Fannius Synistor in Boscoreale, near Pompeii, Italy, was reconstructed in The Metropolitan Museum of Art in New York City. It is one of the four examples of the Second Style of Roman painting, which simulated architectural structure and added vistas in the background.

Each intercolumniation of the *cubiculum nocturnum* from the Villa of Publius Fannius Synistor contains a unique scene, in this case a cityscape.

Annunziata beginning in 1964. Unlike the House of the Labyrinth, you can visit this spectacularly large and well-excavated imperial resort easily by public transportation. It is a valuable addition to an itinerary, but in the meantime, the isometric drawing and magnificent photographs in *Domus* will provide insight and pleasure.

The drawings are a provocative and a worthwhile exercise, but viewing them is not as exciting as being within a Roman room and seeing paintings in situ or even reconfigured in a museum. In Rome, the Museo Romana opened recently inside the 19th-century Palazzo Massimo near the train station. It features major works illustrated in *Domus* from the Augustan Villas of Livia at Prima Porta and of Agrippa found near the Villa Farnesina in Trastevere. The Museo Romano in Naples displays hundreds of wall paintings and vignettes; some were extracted during the first excavations of Pompeii and Herculaneum in the late-18th century. In addition, international museums like the Louvre and The Metropolitan have significant holdings.

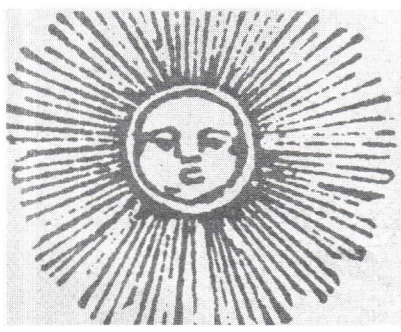
The Second Style *cubiculum* at The Metropolitan, published in *Domus*, presents a superb microcosm of Roman decorative strategy. An armature of painted piers supports an entablature to create a bed alcove. A socle runs around the room behind the piers to support richly embellished fictive Corinthian columns. Their red shafts are covered with golden acanthus rinceau that produce flowers studded with jewels. The capitals are canonical Greek types with gilded bronze leaves, volutes and fleurons. Less canonically, acanthus leaves spring from the column bases to encircle the lower shaft.

The surfaces between intercolumniations explode into scenes of shrines, cityscapes and mysterious pleasure gardens with springs encased in grottoes. The central panels focus on sacred enclosures. In one, a fortified gate, flanked by receding red walls, protects an altar before a trabeated shrine sheltering a golden goddess. The capitals are of a Hellenistic "sofa" type. Unexpectedly, their baluster sides face the viewer, perhaps so the volutes, with their more splendid carving, are turned to honor the goddess. Delightful oddities occur; an architrave rests upon the capitals in proper style, but a leering theater mask hangs from its taenia. Quixotic she-griffins rest against a purple frieze, their heads, wings and tails stretching to support the cornice. Doves seem about to take flight from the sima, and sacred urns gleam everywhere. A branch of three pomegranates is a token left upon the ledge of the platform.

Hubbub surrounds the solemn formality of this *temenos* to the right and left. An urban center encircles the shrine in a cinemascopic vision as a foil for the sacred zone, a sensation we can still experience in an Italian piazza. Tortoise-shell pilasters flank an imposing domestic portal with studded stiles and rails and lion-handled doors. This might lead us into the domicile of "powerful persons" who could decorously have a semi-public entry because "the commonwealth is guided according to their special needs," (Vitruvius V, 11, 9). Far above, we see the belvedere of a palace. In-between, a jumble of middle-class houses is conveyed in a style that would persist for 1,000 years in Byzantine manuscripts and suggests the urbanism in Giotto's frescoes at the Arena Chapel at Padua. Until the Roman Galleries open at The Metropolitan, one can enjoy these paintings through *Domus*.

For all of the gratitude I feel toward Mazzoleni and Getty Publications for providing such a rewarding artifact, there are some problems. Among the minor irritations is Pappalardo's fascinating description of a painted *crypto-porticus* that is not illustrated by one of the hundreds of photographs in the book! I finally found a black-and-white image in the perennially helpful *Roman Painting* by Roger Ling (Cambridge: University of Cambridge, 1991).

An aspect I find more troubling, yet unfortunately almost banal, is Mazzoleni's sub-thesis. Although she affectionately calls the "heavy baggage of historical knowledge" precious, she urges us to contemplate the works before us "without the interference of our minds." Are we, like Luke Skywalker, to follow the admonition, "Don't think! Feel!" Her romantic warning insists on a deconstructivist approach in "following this essentially a-historical model of method – derived from linguistic structuralism." The underlying malaise evolves from the Pevsneresque progressivism that prohibits a revival of the old masters, whether Hellenistic, Roman or Renaissance. After a paragraph-long history of Western art and architecture in the footnotes, Mazzoleni tells us not to emulate because "photography and the technology of iron and glass would forever split the unity of and thus the necessity of architectural and pictorial images of the infinite." After all the work of putting *Domus* together, Mazzoleni seems to think that the "long history of artistic production...where one type of space seems to contain or be contained by the other" is over. Some of us do not believe that the technological advent of photography, iron and glass – more than 170 years ago! – requires such pessimism. We can learn from the text, deeply explore the magnificent visuals in *Domus* and then apply the bright vitality of the paintings shown in this beautiful book to new work. ■



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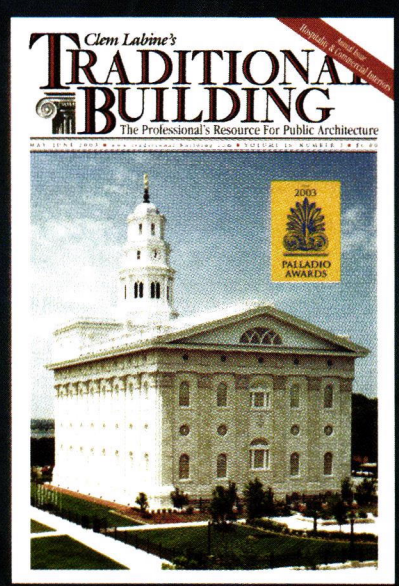

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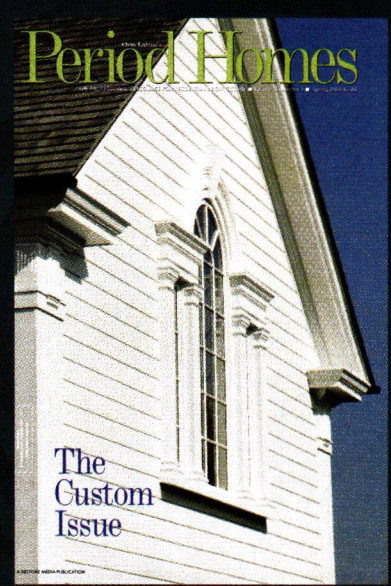

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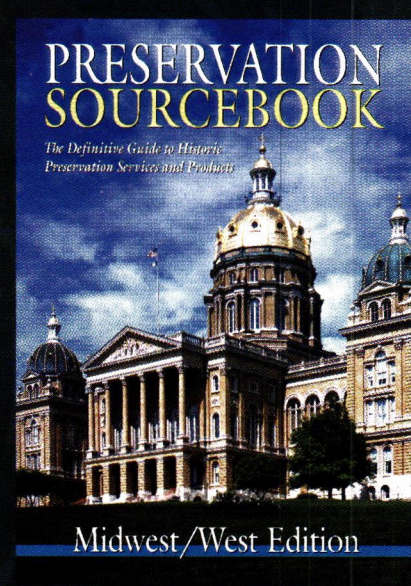
Period Homes, published 6 times a year, is edited for 45,000 professionals involved in residential restoration and renovation or the design and construction of new homes built in period styles. The magazine's audience includes architects, interior designers, custom builders, restoration and renovation contractors, developers, landscape architects, and other professionals who are looking for difficult-to-find historical products and services for residential projects.



www.preservationweb.com

Preservation Sourcebook is the definitive source for services and products to restore historic buildings, landscapes, and interiors. Each regional edition provides property owners and managers, architects, contractors, public officials and preservationists with a comprehensive directory of local and national resources.

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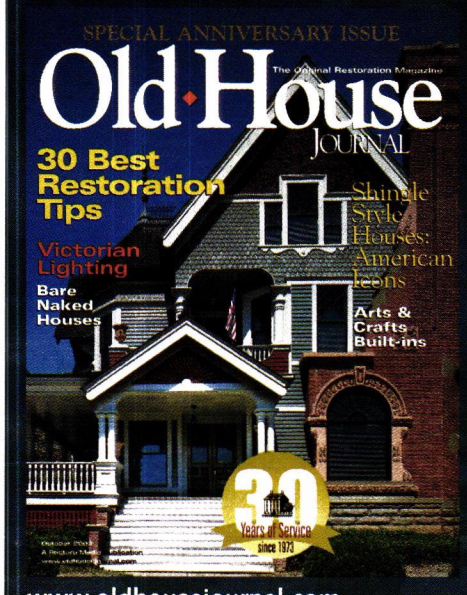
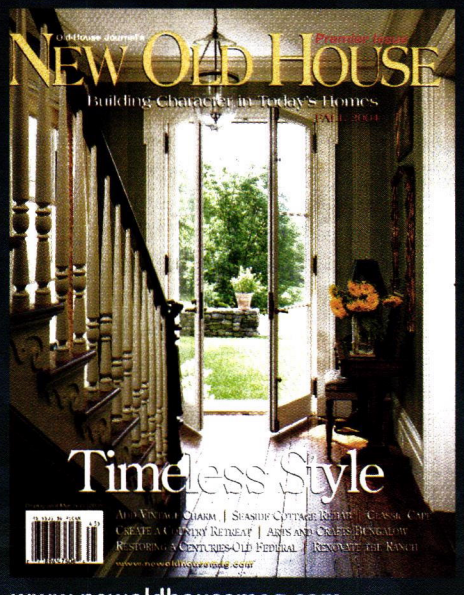


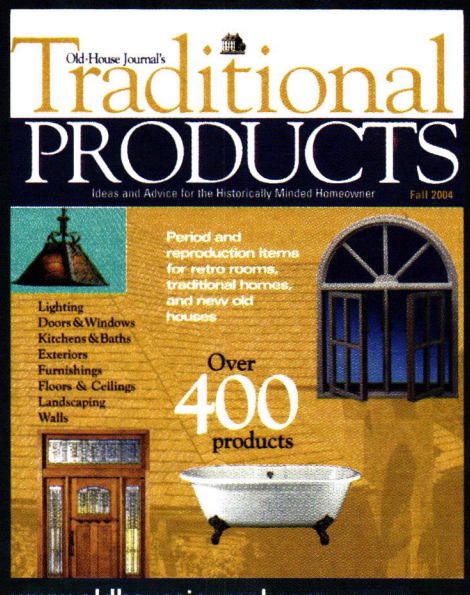
www.oldhousejournal.com

Old-House Journal is a bi-monthly special interest title for old-house owners and enthusiasts, as well as for professionals who restore and renovate older homes. OHJ, which has a total circulation of 110,000, is the only consumer magazine in the field that's strictly about owning, renovating, restoring, decorating, and maintaining homes built before 1960. OHJ was launched in 1973, which makes it the oldest publication in its category.



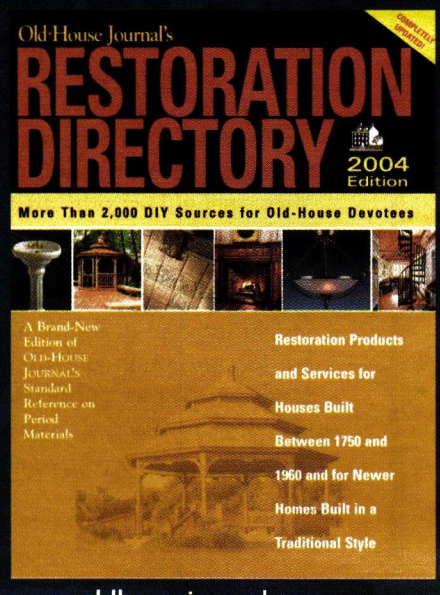
www.newoldhousemag.com

New Old House, the latest launch from Old-House Journal, covers the ever-widening world of new homes built to replicate the look and feel of classic American housing styles, including Arts & Crafts (bungalows), Foursquares, Shingle-style houses, and Victorians of all stripes. With newsstand distribution of 100,000, New Old House is loaded with eye-popping photography; it is a stunning addition to Restore Media's stable of publications.



www.oldhousejournal.com

Old-House Journal's Traditional Products is a comprehensive introduction to the subject, including everything from historically appropriate building materials to period pieces to modern substitutes. With newsstand distribution of 40,000, Traditional Products is loaded with inside tips and hundreds of product leads from the editors of Old-House Journal magazine. Traditional Products is a one-of-a-kind annual guide for restoration-minded consumers intent on remaking their old houses into living-like-new homes.



www.oldhousejournal.com

The annual Restoration Directory has a newsstand distribution of 40,000. It is the most authoritative and comprehensive guide to suppliers of products and services for old homes and old-house style. The Restoration Directory contains more than 500 categories of building products and over 2,000 companies that make everything from stained glass and antique bath fixtures to hardwood floors and heating systems.

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Recurring Patterns

Federal Style Patterns 1780-1820: Interior Architectural Trim & Fences

by MaryBeth Mudrick & Lawrence D. Smith

John Wiley & Sons, Inc., Hoboken, NJ; 2005
272 pp.; hardcover; 300 detailed line drawings; $70
ISBN 0-471-69419-3

Reviewed by Will Holloway

Those seeking guidance or inspiration in creating historically accurate Federal-style architectural elements need look no further than *Federal Style Patterns 1780-1820: Interior Architectural Trim & Fences*. This comprehensively researched and uniquely presented guide, written and illustrated by MaryBeth Mudrick and Lawrence D. Smith, presents 300 detailed drawings that can be used to replicate a variety of Federal-style elements ranging from a cornice at the Samuel Whitehorne House (1811) in Newport, RI, to a balustrade at Gracie Mansion (1799) in New York City.

Mudrick, a designer specializing in historic ornamental detail, and Smith, a cabinetmaker and the founder of Federal Style Orders, a company that specializes in architectural interiors, began researching the book after finding a lack of readily available information on the specific characteristics of the style. In reviving the Federal-style pattern book, they are bridging a 200-year gap, bringing a tried-and-true style to a contemporary audience.

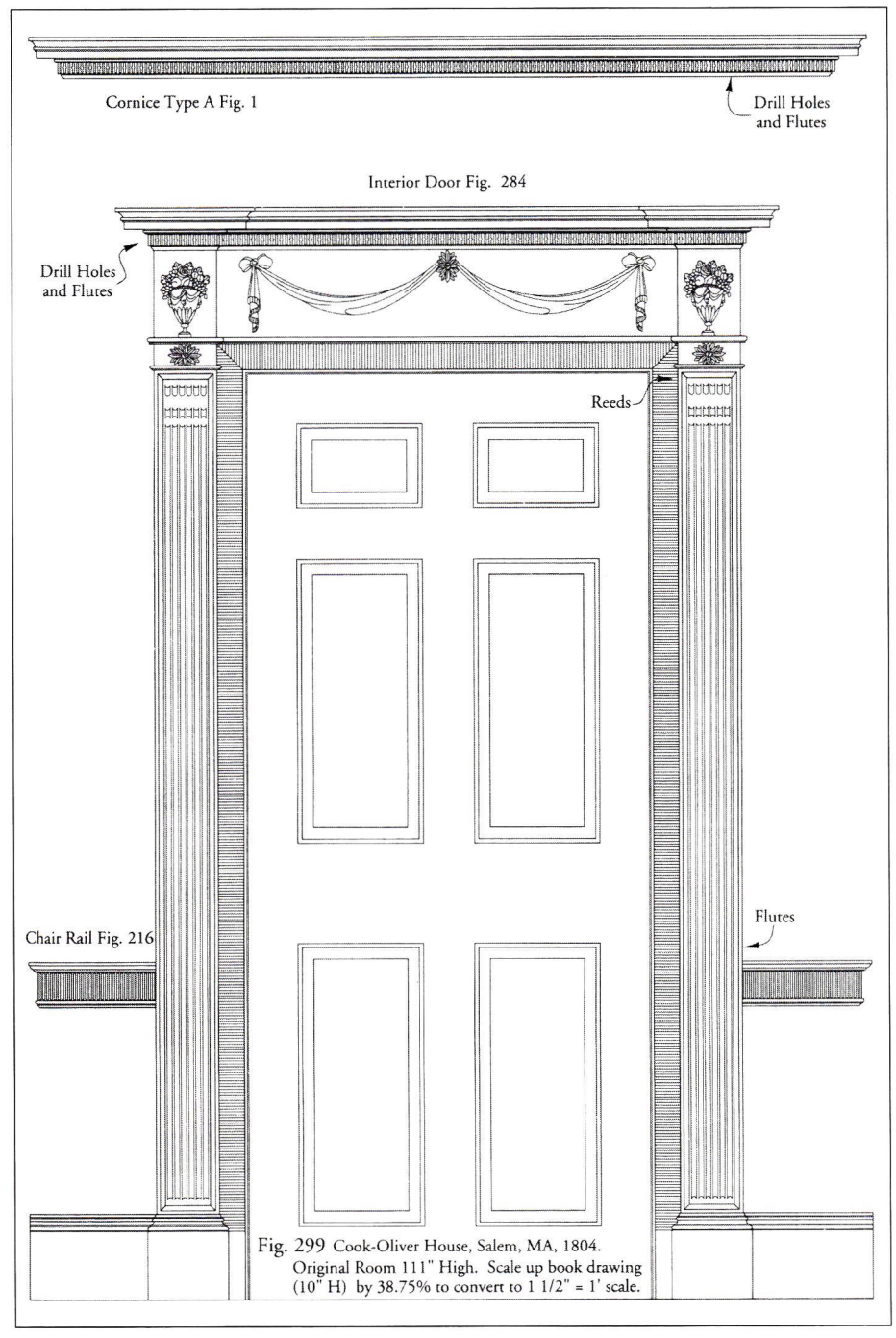
The Federal style originally came to the United States through the pattern books of Robert Adam and through American architects who toured England, notably Samuel McIntire, Charles Bullfinch and Asher Benjamin. "At the end of the 18th century, the new merchant leadership of New England was captivated by the delicacy and grace of the newly imported neoclassic Adam Style," write the authors. "New England architects, carpenters, and carvers modified that sometimes flamboyant style into a simple, elegant, personal, and original form and rejected any subsequent imports of new English styles."

Thanks to *Federal Style Patterns*, many of those same designs that New Englanders appropriated two centuries ago can be easily replicated today. The introductory chapter "About Federal Style Architecture" begins, "The neoclassical American Federal Style achieves its appeal by faithful adherence to classic Roman proportioning, reducing the monumental scale of Roman public architecture and introducing great variety and uniqueness in decoration and molding arrangements not found in ancient Rome's monumental architecture. It is a delicate and decorative interior treatment perfectly matched to the 8-ft. room heights of our era."

Accordingly, *Federal Style Patterns* presents the drawings, when pertinent, at a scale appropriate for today's room heights. "It was not our intention to draw all of the interior architectural elements at original room height scale," the authors explain. "The drawings in the cornice, door and window casings, chair rail and baseboard sections have been proportionally scaled for an 8-ft. room height and presented at half size with full size dimensions." Simple instructions on how to scale the drawings to fit other room heights are also included.

The body of the book is broken into nine sections: "Cornices," "Window and Door Casings," "Window Sills and Aprons," "Chair Rails," "Baseboards," "Mantels," "Interior Doors, Doorways and Arches," "Designs for Historic and Contemporary Rooms" and "Fences." Each section contains examples, both simple and ornate, from historic houses and pattern books, as well as the authors' own designs based on historical research.

"Cornices" is divided into three sections by type: Type A cornices, of which 36 drawings are included, have equal height and projection dimensions – producing a 45-deg. face angle; Type B cornices, of which 27 drawing are included, have a shortened projection compared to height; and Type C cornices, of which 24 drawings are included, have a shortened height compared to projection. The chapter also contains 21 of the Cornice Plus Type, which include a shortened frieze and architrave to provide a full entablature, and five examples of cornices from the Palace of Diocletian in Spalato, Croatia.



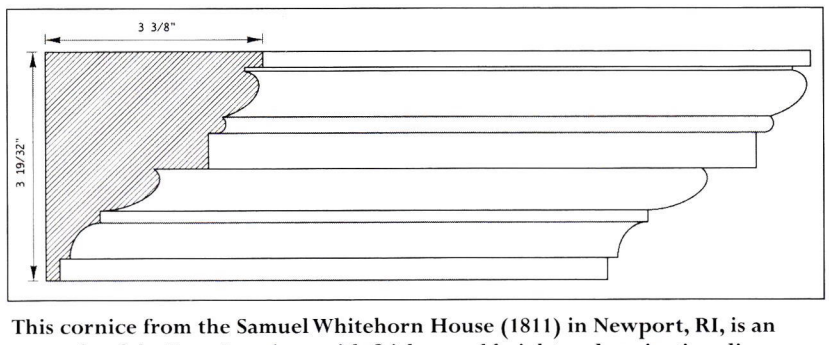
The chapter "Designs for Historic and Contemporary Rooms" includes the cornice, door, chair rail and baseboard from a room in the Cook-Oliver House (1804) in Salem, MA.

The 43 examples in "Window and Door Casings," drawn at 4-in. widths – appropriate for a 32-in.-wide door or window – include 10 from Benjamin's *Country Builder's Companion*, published in 1797. "Window Sills and Apron" presents 22 examples in their original dimensions at full size. "Chair Rails" offers 41 examples, while "Baseboards" and "Doors, Doorways and Arches" each include 21. "Mantels," containing 36 drawings at full book size with the original dimensions noted, includes a simple design from the Governor Christopher Gore Mansion (1806) in Waltham, MA, and an elaborate design from the Wheeler-Beecher House (1801) in Bethany, CT.

"Designs for Historic and Contemporary Rooms" includes six historic room drawings. For example, Fig. 299 provides a template for the cornice, interior door, chair rail and baseboard of a room in the Cook-Oliver House (1804) in Salem, MA. The section also contains six designs for contemporary rooms with 8-ft. heights.

"Fences" presents 17 drawings, including three balustrades from Gracie Mansion. The section also contains 23 examples of piers, 27 of rails and 11 of finials.

Mudrick and Smith's effort to "reintroduce the beauty of neoclassic proportions and decoration used in the Federal Style to architects, designers, craftspeople and the general public," will undoubtedly find its niche among those who see lasting value in the Federal style. As only a modern pattern book can, *Federal Style Patterns* includes a companion CD containing all of the drawings in PowerCadd version 6, DXF version R13, Adobe PDF and PostScript formats. ■



This cornice from the Samuel Whitehorn House (1811) in Newport, RI, is an example of the Type A variety, with fairly equal height and projection dimensions. It is drawn at half size with full-size dimensions appropriate for an 8-ft. room height, but can be easily re-scaled to fit other room heights.

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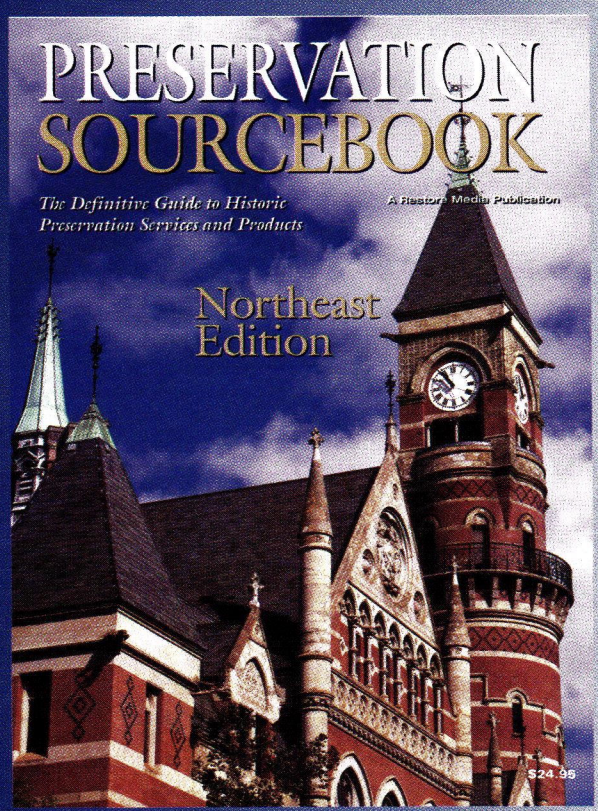

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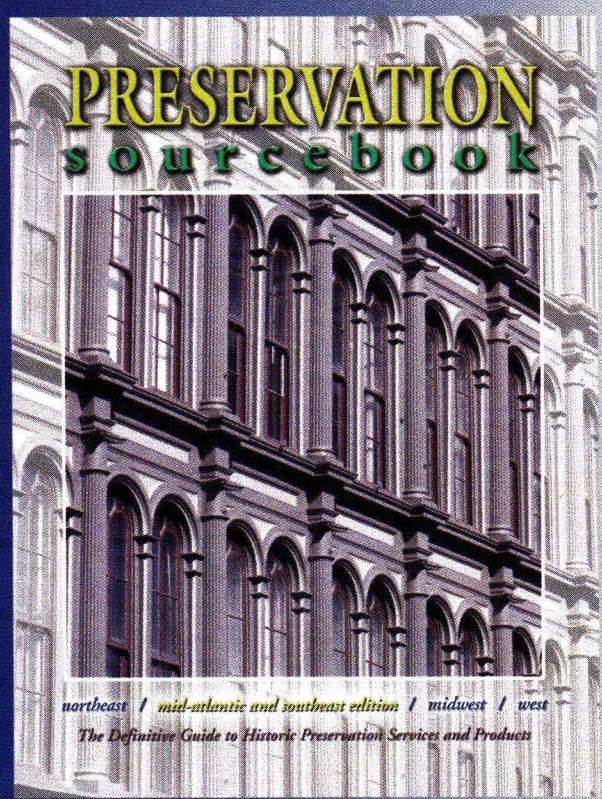

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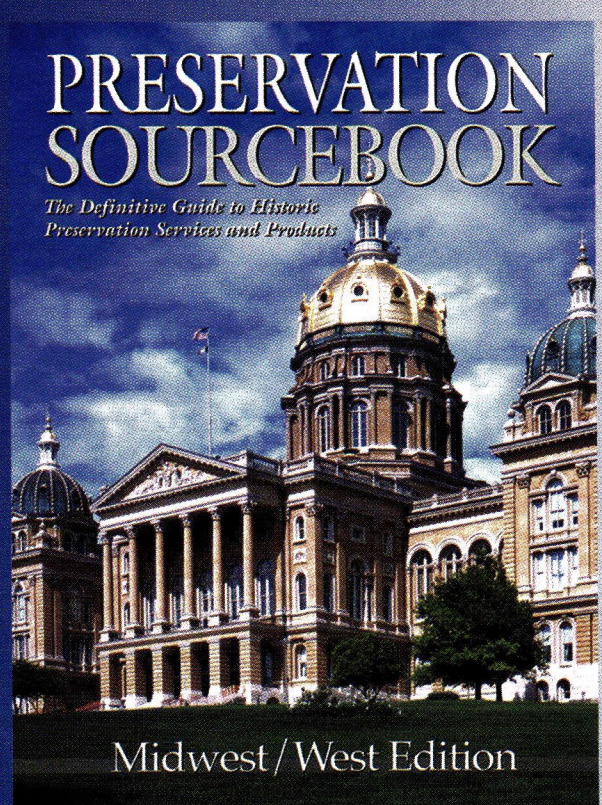

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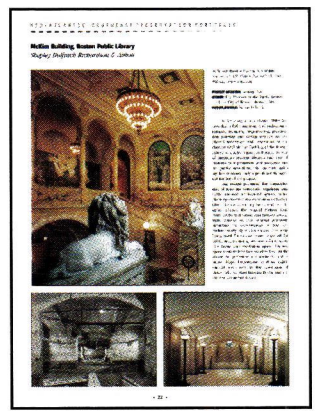

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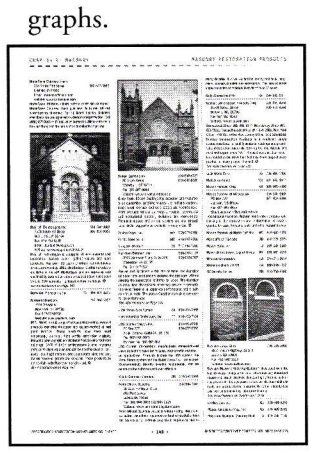

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Notes on the New Discourse

A new discussion is needed for traditional architecture and urbanism in the 21st century. *By John Montague Massengale*

Andrés Duany and the New Urbanists have started a "New Discourse" for traditional architects. In a nutshell, it's a still-evolving discussion of the contemporary practice of traditional architecture for practitioners not represented by the academic and conservative arguments usually heard today. Its roots are social, political, economic, aesthetic and even spiritual. Its goal is to broaden the discussion of traditional design so that all traditional architects and urbanists have a place in it.

Until now, the discussion of contemporary traditional design has been firmly rooted in pre-modern practice and theory – let's call this prevailing theory the Old Discourse. I realize that many practitioners fall between the Old and New Discourses and that these polar positions are perhaps oversimplified, but they're useful for clarifying the real differences that exist, and thereby helping understanding and debate.

That's not always easy for architects. We're trained in architecture school to develop our own positions and fight for them in the world (the Howard Roark disease). But after many years of working in different camps, traditional architects of all stripes and colors are coming together. That requires some tolerance for the opinions of others if the movement is going to continue to grow.

The contemporary practice of traditional architecture and urbanism started during the Postmodernism of the 1970s. Postmodernists like Robert Venturi and Michael Graves developed idiosyncratic personal styles and became the superstars of the time, but the personal nature of their work prevented it from becoming the basis of a tradition for other architects. At the same time, architects who relearned traditional skills received less notice and fewer awards, but the enduring movements of New Urbanism and the Classical revival grew from their more normative work.

Most traditional architects in the following decades became either New Urbanists or Classicists, and followed quite different paths. The New Urbanists tackled sprawl, aiming to do nothing less than reform American society and the way it builds. They had some success – at least one estimate says that 11% of American construction last year was in New Urban projects. That's an achievement that required flexibility and compromise, as well as expertise in many fields never taught in architecture school. The results were not always pretty.

Most Classicists built individual houses for the rich rather than production housing. With high budgets and dedicated craftspeople, they rediscovered many of the fine points of traditional and Classical design and refined the quality of construction in America. They sometimes looked at New Urban developments and said the New Urbanists didn't know how to design, while the New Urbanists looked at the work of the Classicists and questioned the value to society of another $25 million house.

The living room in Thomas Gordon Smith's Vitruvian House in South Bend, IN, has intersecting barrel vaults inspired by the salon of Palladio's Villa Foscari. They are frescoed with images of architects and their patrons. Smith's house is a fine example of an evolved Classicism that exudes vitality.

Of course there were architects who straddled both worlds, or lived in one of their own, but at least some of the Classicists were social conservatives more interested in designing for the rich (the Classicists might say "interested in design for its own sake") than reforming society. And at least some of the early New Urbanists, who all went to Modernist architecture schools and lacked the budgets and workers of the Classicists, had a learning curve that included mistakes along the way. Working in the public market, New Urbanists had to deal with the biases of the planning profession, the strength of the traffic engineers, the economic formulas of developers and their lenders and clients who had become rich making bad buildings and places.

The New Discourse starts with the current situation by asking what's wrong and how to fix it. It begins with the city and the neighborhood, rather than the individual building.

Today, the Classicists and the New Urbanists are increasingly coming together: at the University of Miami, at Notre Dame, at The Institute of Classical Architecture & Classical America, in the Congress for the New Urbanism and even on the internet, at the TradArch discussion list. As they do, the reasons for the dissatisfaction of some with the conservative, academic and elite, if not elitist, discussion of contemporary Classical and traditional architecture become clearer.

After 100 years of Modernism, traditional ideas and values are making a comeback in many areas of culture, the arts and politics. But as in so many areas today, the academy and the media are stuck in confrontational positions in which one is either modern and liberal or traditional and conservative. The political correctives in the academy want no part of tradition, and on the whole, journalists still tend to associate tradition with the conservative. James Taub spoke for many editors and journalists when he recently wrote in *The New York Times Magazine*, "The machine-clean and functionally mapped future toward which Modernism once beckoned now strikes us not only as soulless but almost comically archaic as well; and yet the organic and folkloric alternative offers us a city in amber – the urban equivalent of the retro baseball stadium."

Taub has lived through the brief period in history when Modernist ideology was the norm, and seems unable to imagine that the Modernist outlawing of tradition might have outlived its period of usefulness, even though like most journalists he probably lives in a traditional house and neighborhood. His comment about the "retro" baseball stadiums seems more a matter of dogma than the result of visiting one of the popular baseball parks.

Meanwhile, those who don't have to produce intellectual justifications for their actions are less constrained by theory. After a 50-year hiatus, the building committee at Princeton University, for example, has made the decision that new dormitories and new construction of any type in the center of the campus will once again be Gothic, for two simple reasons: they've judged that their traditional buildings made a better campus than their Modernist buildings, and the students have made it clear that they want to live in the Gothic buildings rather than the Modernist ones.

Having to answer only to their students and alumni, rather than professional intellectuals, they made the intuitive and easy choice. But in the world of the intellectual, where ideas are expected to be written,

Prospect is a new Traditional Neighborhood Development under construction in Longmont, CO. The development features both traditional and Modernist buildings.
Photo: Ann Daigle

published, analyzed and critiqued, the progressive position for tradition in the 21st century has yet to be articulated.

The philosopher-theorists of the Classical architecture movement look to the "Chicago School" of Leo Strauss and his students and colleagues Allan Bloom and Harry Jaffa. The school was central to the rise of the neoconservative movement and the hegemony of the Republican Party, and its ideas have been thoroughly expanded and discussed at Republican and conservative think tanks like the Claremont Institute and the Manhattan Institute. Combined with the tendency of Democrats to ignore the ideas, this has given the ideas conservative associations that aren't necessarily inherent.

In the case of Classical architecture, the ideas have often been given the added twist of conservative Catholicism, perhaps because of the symbiosis between Classical archetypes and Natural Law, topics abandoned in the late-20th century by virtually everyone other than philosophers and the Catholic Church. The point is not that this is good or bad – some think it's good, some think it's bad, many don't think about it at all – but that it is. It is the state of Classical discourse today.

Ten years ago, *The New York Times* published a long article about the Classical revival in architecture, in which some Classicists described themselves as "young old fogies," conjuring up an image of a conservative movement firmly rooted in the past, designing for the Robber Barons of today. The image is reinforced by most contemporary literature about Classical architecture, and perhaps most of the Classical work published.

The Old (Fogy) Discourse represents a much smaller percentage of the Classicists than one might imagine from its visibility and associations with other conservative movements. There's a broad range of traditional and Classical practitioners between the Old Discourse and the New, and in this discussion many will find themselves sometimes agreeing with one and sometimes the other. But the poles define the range and thereby the discussion.

The Old Discourse starts with the Classical canon and the Orders, and looks for the authority of built and theoretical precedent. Its primary literary sources are Aristotle, Vitruvius, St. Thomas Aquinas and the comparative studies of the Orders that started in the Renaissance. Its "modern" text is Geoffrey Scott's 1914 polemic against Modernism, *The Architecture of Humanism: A Study in the History of Taste*. The Old Discourse says the past was better and Modernism a mistake. It expects others to recognize the rightness of these beliefs.

The New Discourse starts with the current situation by asking what's wrong and how to fix it. It begins with the city and the neighborhood, rather than the individual building, and thus can not start with the Orders.

The New Discourse simultaneously imagines the world as its practitioners would like it to be, and as it is. It accepts that the world is a commercialized place, and asks how to make the commercial world live up to its demands.

The Old Discourse says, "Aristotle said X and therefore Y," but in the New Discourse, books and precedent are used to organize thought, recognize patterns and truths and train the eye, rather than grant authority. Rules in the New Discourse are as likely to be new as ancient.

The New Discourse looks to make the world a better place and is more concerned about the present and the future than the past. It is a characteristically American pragmatic idealism, and its sources are as much the Declaration of Independence as the Greeks and Romans. It also looks to contemporary work like Malcolm Gladwell's *Blink* and *New Rules for the New Economy* by Kevin Kelly. The New Discourse synthesizes many sources.

Most designers are synthesizers, whose ideas come more from intuition and experience than from books. Traditional design by definition draws on models and precedents, and New Discourse architects can love the Orders as much as any old fogy, but there is more than one way to design traditionally. Notre Dame professor Carroll William Westfall's definition of Classicism – Classicism is the imitation of nature, Neoclassicism is the imitation of Classicism – makes explicit the belief that Classicism is a natural phenomenon. The Orders, in this definition, can be highly refined reflections of qualities in nature, rather than the ultimate object in themselves. They can be used to train the hand, the eye and the mind, but one can expect that throughout time they can change, because our perception of the models behind them changes, just as the "self-evident" truths of the Declaration of Independence were not obvious before the 18th century.

The emphasis on experience and intuition introduces changes to tradition (and tradition has always changed and evolved). The concept of "life" that Christopher Alexander discusses in *The Nature of Order* is a new contribution to tradition, perhaps unnecessary before Modernism killed tradition. It goes hand in hand with recent studies that show large samples of people will have consistent emotional responses to different urban streets and settings, or that driving to work through sprawl decreases efficiency in the workplace.

Duany goes to the heart of the Old Discourse and complains about a lack of evolution in the Orders as they're taught today. In return, some have asked why New Urbanists can have rules like the Smart Code and the Transect, while Classicists can not. The New Discourse answer is this: New Urban rules are a synthesis of the new and the old, while Vitruvius is solely ancient. The problem is not the Orders, but that they are often presented as though they reached their ideal sometime long ago.

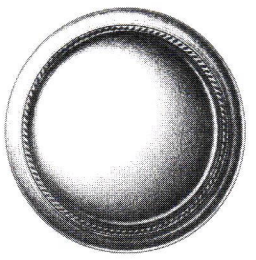
The Old Discourse admires the most elaborate houses of the Gilded Age, and builds houses like them for the new billionaires and multi-millionaires of the last two decades. High-end construction in the New Discourse is for smaller houses in new neighborhoods like Rosemary Beach and Windsor, which look to pre-industrial traditions. When the New Discourse looks at post-industrial mansions, they tend to be at the simpler ones such as Philip Schutze's Swan House, which contrasts sharply with the conspicuous consumption of Newport or Palm Beach "cottages." The simultaneous restraint and generosity of Thomas Gordon Smith's Vitruvian House is in this tradition.

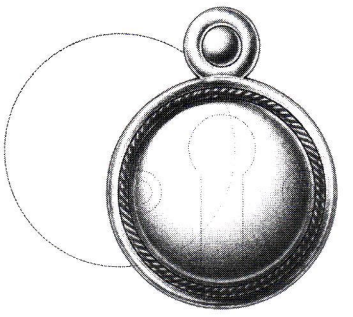
A final point of debate between the Old Discourse and the New is the question of the Zeitgeist. The Old Discourse, which loves authority and the past, says the Zeitgeist is a Modernist trick that must be refuted. The New Discourse says that Modernism was a useful and perhaps even inevitable movement whose time has passed. Like traditionalists before Modernism, the New Discourse sees that there can be several attitudes towards the spirit of the time, ranging from saying that it exists, but that it can only be identified after the fact, to believing that history can be shown to have a sweep and a direction toward progress, with corresponding expression in the arts. At the simplest level, the Old Discourse says Modernism was evil, while the New Discourse says Modernism was, and now we move on.

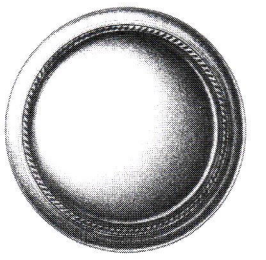
Ultimately, the debate comes down not to a disagreement about tradition and Classicism, but to different strokes for different folks. New Urbanism and the Classical revival started at the same time, in the late 1970s. Since that time, New Urbanism has affected more of the built environment. New Urbanism and Smart Growth are buzz words for planners and developers everywhere, and sprawl is the number-one local political issue across the country. But good cities and neighborhoods require good architecture, and New Urbanists and Classicists inevitably come together because of their shared desire to make better buildings and places, using tradition. Having just come back from the annual New Urban Congress, which brought 1,400 people to Pasadena, CA, I look forward to the day when we can have Classical congresses with just as many people. ■

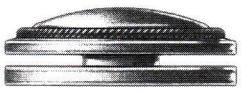
The New Discourse debate continues online. Anyone can join the discussion by going to www.TradArch.org and joining the TradArch and New Discourse lists.

John Montague Massengale, RA, CNU, ICA & CA, is an architect and well-known New Urbanist. A board member of The Institute of Classical Architecture & Classical America, he is co-author with Robert A.M. Stern of New York 1900, Metropolitan Architecture and Urbanism 1890-1915 *and* The Anglo-American Suburb. *He blogs at Veritas et Venustas (http://massengale.typepad.com/venustas/).*

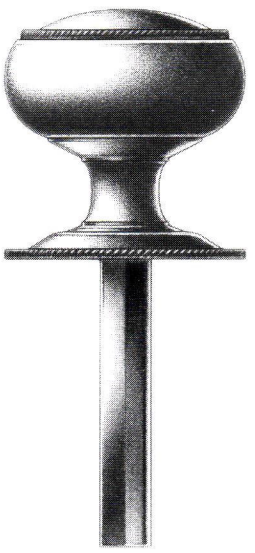




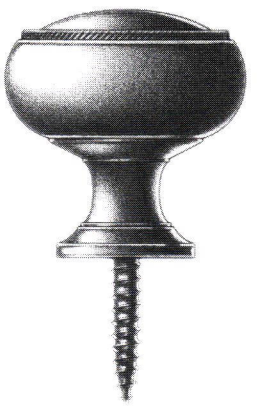




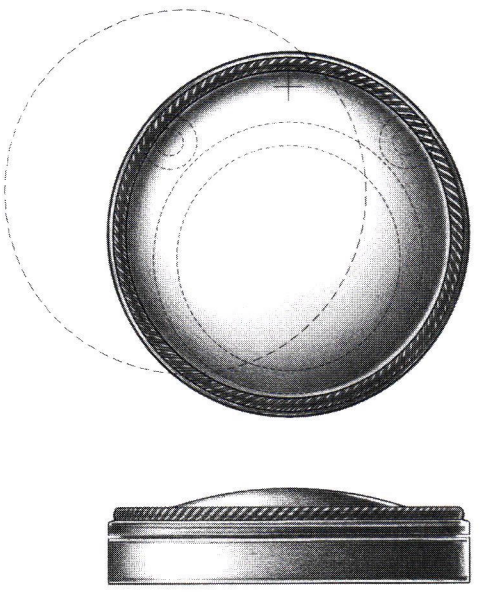
Emergency Trim Ring with Swinging Cover



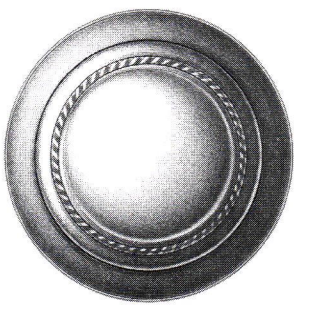
Thumbturn and Rose

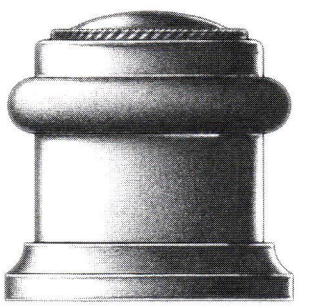


Shutter Knob



Cylinder Ring with Swinging Cover





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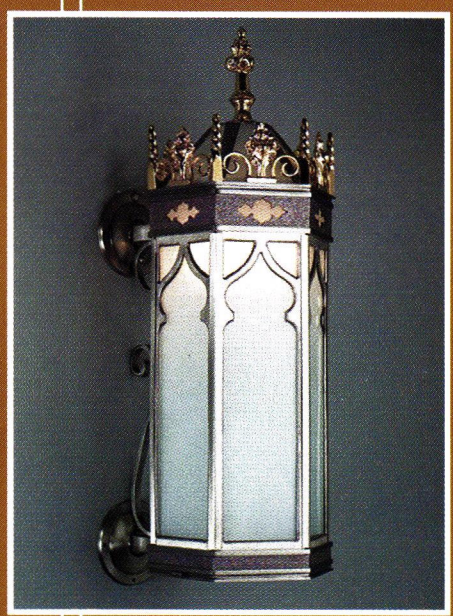

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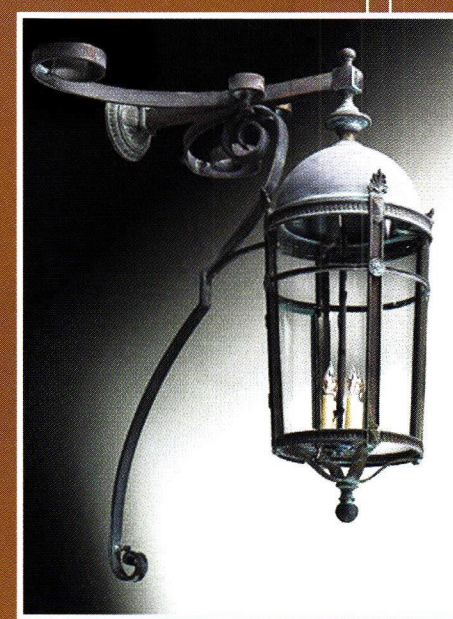

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